

AMERICAN PAINTINGS

Painters born by 1815

I

*A Catalogue of the
Collection of
The Metropolitan
Museum of Art*



American Paintings

A CATALOGUE OF THE COLLECTION OF THE METROPOLITAN MUSEUM OF ART

VOLUME

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Painters born by 1815

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The Metropolitan Museum of Art

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Introduction

SINCE 1873, when “several gentlemen” contributed funds for the purchase of the first American painting for The Metropolitan Museum of Art, more than 1250 pictures have been added to the permanent collection, forming what is one of the most comprehensive surveys of American painting in the country. The collection is distinguished not only by the very large number of artists represented—nearly 625—but also by the sizable groups that have been assembled of the work of many of the leading painters. In addition to important paintings by many well established masters, the collection includes major examples of the work of painters whose reputations have long since been forgotten, as well as paintings by little-known or unidentified artists.

This is the first detailed catalogue that has been published of the Museum’s American paintings. Because of the size of the collection, only oil paintings by artists born by 1875—about half the collection—are included. The catalogue will run to three volumes; the present volume contains the work of painters born by 1815.

This book is similar in approach to the Museum’s series of catalogues of its collection of European paintings. The arrangement is chronological by the birth dates of the painters, thus bringing artists of the same generation together and, with the help of the accompanying illustrations, presenting a panoramic view of American painting through two hundred years. The works of each artist are arranged in their chronological sequence. With few exceptions, each picture is illustrated and is discussed individually. Biographical, historical, and documentary material is cited, problems of attribution, style, date, and provenance are considered when pertinent, and references to the pictures in contemporary letters, journals, and reviews are quoted. Information about preparatory drawings and sketches is included when available. Copies are listed under the name of the copyist, if known, otherwise under the artist being copied. Unattributed works have been placed in their approximate chronological positions.

During the preparation of the catalogue, many pictures were cleaned and were subjected to laboratory investigation. Those with questionable attributions were compared to signed or documented examples. As a result, a few have been reattributed, while several others have been returned to the limbo of the unknown. The most noteworthy changes, however, are the reattributions of two well-known pictures. The *Deluge*, ascribed to Washington Allston for more than a half century, is here published as the work of the Anglo-American landscape painter Joshua Shaw, and Washington

Reviewing the Western Army at Fort Cumberland, Maryland, widely published as the work of Frederick Kemmelmeyer, is here attributed to James Peale. Several seventeenth- and eighteenth-century portraits no longer considered to be American have been relegated to the Appendix.

We wish to thank The Ford Foundation for the financial assistance that has made it possible for the Museum to publish this book. In undertaking a project of this magnitude, we have become indebted to scores of institutions and individuals on both sides of the Atlantic. We would like to give thanks to the officials of the following institutions for making their resources so readily available: Abby Aldrich Rockefeller Folk Art Collection, Williamsburg; Albany Institute of History and Art; Albright-Knox Art Gallery, Buffalo; American Museum of Natural History, New York; American Philosophical Society, Philadelphia; Archives of American Art, Detroit; Art Institute of Chicago; Baltimore Museum of Art; Boston Public Library; Bowdoin College Museum of Art; The British Museum, London; Brooklyn Museum; Carnegie Institute, Pittsburgh; Charleston Library Society, South Carolina; Cincinnati Art Museum; Cleveland Museum of Art; Colonial Williamsburg, Virginia; Columbia University; Connecticut Historical Society, Hartford; Cooper Union, New York; Corcoran Gallery of Art, Washington, D.C.; M. H. De Young Memorial Museum, San Francisco; Detroit Institute of Arts; Essex Institute, Salem; Fogg Art Museum, Harvard University, Cambridge; Free Library of Philadelphia; Frick Art Reference Library, New York; Gibbes Art Gallery, Charleston, South Carolina; Historical Society of Pennsylvania, Philadelphia; Library of Congress, Washington, D.C.; Munson-Williams-Proctor Institute, Utica; Museum of the City of New York; Museum of Fine Arts, Boston; National Academy of Design, New York; National Collection of Fine Arts, Washington, D.C.; National Gallery, London; National Gallery, Washington, D.C.; National Maritime Museum, Greenwich, England; Nationalmuseum, Stockholm; New Haven Colony Historical Society; New Jersey Historical Society, Newark; New York Botanical Gardens; New-York Historical Society; New York Public Library; New York Society Library; New York State Historical Association, Cooperstown; New York University; Newark Museum; Pennsylvania Academy of the Fine Arts, Philadelphia; Philadelphia Museum of Art; Princeton University; Rhode Island School of Design, Providence; Schenectady County Historical Society, Schenectady; Senate House Museum, Kingston, New York; Shelburne Museum, Vermont; Smithsonian Institution, Washington, D.C.; Staten Island Institute of Arts and Sciences; Victoria and Albert Museum, London; Virginia Historical Society, Richmond; Wadsworth Atheneum, Hartford; West Point Military Museum; Henry Francis du Pont Winterthur Museum, Delaware; Worcester Art Museum; Yale University Art Gallery, New Haven. Also, we extend our appreciation to the Charles Childs Gallery, Boston; M. Knoedler & Co., New York;

The Old Print Shop, New York; and the Vose Galleries of Boston. We give our special thanks to Mrs. James H. Beal, Mary Black, William P. Campbell, Helmut von Erffa, Laurence B. Goodrich, Nina Fletcher Little, Thomas N. Maytham, Barbara Parker, Jules D. Prown, Robert Rosenblum, Charles Coleman Sellers, Thomas Thorn, and Ellis K. Waterhouse, all of whom have given freely of their time and knowledge.

Although our names alone appear on the title page of this book, a great deal of information gathered by those who have had charge of the American collection in the past has been used, often without acknowledgment. Many members of the staff of the Museum, past and present, have offered invaluable suggestions and assistance. Our warmest appreciation is tendered to James Humphry III and Elizabeth Usher and to their staff in the library for their unfailing cooperation. Also, to Adelaide Cahill, Assistant for Archives, for her help in making Museum records and documents available, and to William Pons, who was responsible for rephotographing a large number of the paintings. The staff of The Costume Institute has very kindly assisted us in using costumes as an aid to dating portraits. We are indebted to Suzanne Boorsch for the continuing goad, stimulus, and cheer she provided throughout the manifold processes of editing and production. To Victoria Cudahy and Linda Rosenberg we extend our warmest thanks, for without their help and unflagging enthusiasm this project could never have been carried out.

September 30, 1964

ALBERT TENEYCK GARDNER
STUART P. FELD

John Smibert

BORN 1688; died 1751. Born in Edinburgh, Scotland, the son of a dyer, Smibert served as an apprentice to a house painter and plasterer before going to London, where he gained employment as a coach painter and a copyist of pictures for dealers. After some formal training at the Great Queen Street Academy, he was active very briefly as a portrait painter in Edinburgh. According to the English engraver George Vertue, whose notebooks in the British Museum are our principal source of information about Smibert before his arrival in America, he went to Italy in 1717 and spent the next three years in Florence, Rome, and Naples, painting some portraits from life and copying a number of old masters.

On his return from Italy in 1720, Smibert found the London art world almost completely dominated by the factory-workshop of the German-born portrait painter Sir Godfrey Kneller. Even before Kneller's death in 1723, however, Vertue had described Smibert as "a good ingenious man [who] paints and draws handsomely." Residing in Covent Garden, "the rendezvous of the most celebrated artists," Smibert soon became one of the leading practitioners of the mildly mannered elegancies of the Knelleresque formula, but few of his works of this period have been discovered. Late in 1728, Smibert departed for America in the company of George Berkeley, who intended "to lay the foundation of a College for all sorts of literature on Bermuda." Berkeley's ambitious project failed, and after a short stay in Newport, Rhode Island, Smibert settled in Boston late in 1729, preferring, Vertue wrote later, to "be lookt on at the top. [of] his profession" in New England rather than as among the second string of painters at home. By 1732, when Vertue ranked the various artists of his acquaintance, he listed Smibert among the foremost painters of the day, even though he was already "abroad, in Boston." There Smibert painted portraits that displayed a standard of artistic excellence unprecedented in New England. He continued to paint in the academic style of Kneller, and supplemented his income by operating a "colour shop."

Within three months after he settled in Boston, Smibert organized the first art exhibition ever held in America, where his modest collection of copies of old masters was shown in conjunction with his own recently executed portraits of New England worthies. His studio, which remained intact well into the nineteenth century, served as an informal "academy" where, through copies of old masters, younger painters were able to learn something of the traditions of European painting.



24.109.87

Nathaniel Byfield

24.109.87

Nathaniel Byfield (1653–1733) was the twenty-first child of the Reverend Richard Byfield, of Long Ditton, Surrey, England. He arrived in Boston in 1674, and in the next year married Deborah Clarke, the daughter of Captain Thomas Clarke. At the close of King Philip's War, Byfield bought extensive tracts of land near Bristol, Rhode Island, and later divided his time between there and Boston. Byfield joined the Ancient and Honourable Artillery Company in 1679. He also played an important role in the political life of New England. After serving as a member of the General Court from 1696 to 1697 and as speaker in 1698, he became judge of Probate for Bristol County, Rhode Island, and was also judge of the Inferior Court of Common Pleas for several Rhode Island counties. Byfield was also the first judge of the Court of the Vice-Admiralty—a position to which he was re-elected on two subsequent occasions. Byfield's marriage to Governor Leverett's daughter Sarah (following the death of his first wife) strengthened his political power. The town of Newbury Falls in northeastern Massachusetts was renamed Byfield in his honor in 1704.

Smibert departed radically from the fashionable elegance of his usual portraits in representing this distinguished and elderly resident of Boston. In Byfield's pudgy, toothless face, he attempted to show the character of a man who was described as dictatorial, overbearing, ambitious, and revengeful, yet vigorously public-spirited.

For many years this portrait was believed to represent Governor Jonathan Belcher. When it was acquired by Charles Allen Munn, the vendor, a descendant of Sir William Pepperrell, wrote: "After the custom of the times Gov. Belcher exchanged portraits with his friend Sir William Pepperrell." After the portrait was cleaned, however, it was recognized as a likeness of Byfield. In a poem addressed to Smibert on the occasion of the important exhibition held in his studio in March 1730, reference was made to a portrait of Byfield—"fixt strong in thought there Byfield's lines appear." Since two other portraits of Byfield by Smibert have been recorded, however, it is uncertain whether our picture was the one in the exhibition.

Oil on canvas, 30 x 25 in.

Inscribed (at lower left): AEtatis 78. 1730.

REFERENCES: H. B. Wehle, *Met. Mus. Bull.*, xx (1925), p. 20 // C. K. Bolton, *Portraits of the Founders* (1926), II, p. 636; III, p. 741, gives the provenance of our picture // T. Bolton, *Fine Arts*, xx (1933), p. 42, lists it // H. W. Foote, *John Smibert* (1950), pp. 54f., quotes in full the poem mentioning Byfield's portrait; pp. 140f., discusses Smibert's three portraits of Byfield.

EXHIBITED: Santa Barbara Museum of Art, 1941, *Painting Today and Yesterday*, no. 115; Newark Museum, 1947, *Early American Portraits*, no. 28; Yale University Art Gallery, New Haven, 1949, *The Smibert Tradition*, no. 9; Baltimore Museum of Art, 1954, *Man and His Years (Art and Aging)*, no. 48.

EX COLL.: Sir William Pepperrell, Kittery Point, Maine; the Sparhawk-Jarvis-Cutts family; Mrs. Mary C. King, Montclair, New Jersey

(sale, 1919, as a portrait of Governor Belcher); Charles Allen Munn (1919-1924).

BEQUEST OF CHARLES ALLEN MUNN, 1924.

Francis Brinley

62.79.1

Francis Brinley (1690-1765) was born in England but came to New England in 1710 at the request of his grandfather, who promised to make him his principal heir. Settling first at Newport, where he was admitted a freeman in 1713, he eventually moved to Boston, where he married Deborah Lyde in 1718. In the autumn of 1719, the death of his grandfather brought Brinley the substantial fortune that he had been promised. He inherited a tract of high land at Roxbury that commanded a superb view of Boston, and gradually made plans to build a new house for his expanding family. The house, built on the present site of the Church of the Redemptionists, is traditionally said to have been a slightly reduced version of the Brinley family H-plan house at Datchet, near Windsor, England. It was a distinguished landmark well into the nineteenth century. Although nothing of the house remains today, E. P. Delesdernier, a descendant of an early owner, wrote in *Fannie St. John* (1874): "It was situated in the midst of a large domain of park and wooded hills, and presented a picture of grandeur and stateliness not common in the New World. There were colonnades, and a vestibule whose massive mahogany doors, studded with silver, opened into a wide hall, where tessellated floors sparkled under the light of a lofty dome of richly painted glass."

Brinley was active in the political, military, and social life of the colony. He earned the rank of colonel of the Roxbury regiment during the French and Indian War. He was also deputy surveyor-general of the province and served as a justice of the peace under Governor Francis Shirley. He often played host to visiting dignitaries and was also very active as a member of the vestry of King's Chapel. Having made a fortune, Brinley left a large estate upon his death, including many slaves and large holdings of real estate in eastern Massachusetts.

This portrait is traditionally said to have been painted by Smibert in September 1731, when Dean Berkeley was staying at Datchet House before his return to England. Following the usual practice of the period, Smibert based the general composition upon one or more British mezzotints; in place of the imaginary land- or seascape that he usually used as a background, however, he placed Brinley against a view of Boston—perhaps the earliest painted view of that city—as it must have appeared from Datchet House. The portrait is vigorously painted and is representative of the artist's best period, before failing eyesight caused a notable deterioration in his work.

Oil on canvas, 50 x 39¼ in.

REFERENCES: A. T. Perkins, *Proceedings of the Massachusetts Historical Society* (1878), p. 394, lists this portrait as in the possession of Edward L. Brinley, Philadelphia // T. Bolton, *Fine Arts*, xx (1933), pp. 11f., lists it; dates it c. 1729-1730 // H. W. Foote, *John Smibert* (1950), p. 64, says it was painted at Datchet House, Roxbury, about Sept. 1731; p. 136, lists it and dates it about 1731 or 1732 // S. P. Feld, *Met. Mus. Bull.*, xxi (1963), pp. 296f.

EXHIBITED: Metropolitan Museum, 1909, *Hudson-Fulton Celebration*, no. 35 (lent by Mrs. Henry Wharton); Yale University Art Gallery, New Haven, 1949, *The Smibert Tradition*, no. 5 (lent by Mrs. Henry Wharton); Wilmington Society of the Fine Arts, 1951, *Portraits in Delaware, 1700-1850*, no. 40.

EX COLL. descendants of Francis Brinley; [New York art market].

PURCHASE, ROGERS FUND, 1962.

Mrs. Francis Brinley and Her Infant Son

62.79.2

Born Deborah Lyde, Mrs. Brinley (1698-1761) was the daughter of Edward and Catherine Lyde and the granddaughter of Judge Nathaniel Byfield (see above). In 1718 she married Francis Brinley, and they had seven children. Henry W. Foote identified the child in our portrait as Henry, but that name



62.79.1

does not appear among those of the Brinley children. The child has also been called Francis, the Brinleys' second child, but his age suggests that he was Edward, their third child.

This portrait was painted at Datchet House in September 1731. As in many portraits from the colonial period, its general arrangement was taken from one or more British mezzotints. The detail of the hand reaching for an orange blossom may derive, for example, from a print by A. Browne after a portrait of Lady Price by Sir Peter Lely. The variety and number of European prints then available in New England was enormous—many of them were imported by Smibert himself—and Smibert found a source for the Brinley infant in prints after Italian Madonnas.

Oil on canvas, 50 x 39¼ in.

REFERENCES: A. T. Perkins, *Proceedings of the Massachusetts Historical Society* (1878), p. 394, identifies the baby as Francis, the Brinleys' second child // T. Bolton, *Fine Arts*, xx (1933), pp. 11f., lists this portrait; dates it c. 1729–1730; identifies the child as Francis, Jr. // H. W. Foote, *John Smibert* (1950), p. 64, says the portrait was painted at Datchet House, Roxbury, about Sept. 1731; p. 137,



62.79.2

lists it and incorrectly identifies the child as Henry Brinley; dates it about 1731 or 1732 // S. P. Feld, *Met. Mus. Bull.*, xxi (1963), pp. 296f., discusses it; questions the identification of the child.

EXHIBITED: Metropolitan Museum, 1909, *Hudson-Fulton Celebration*, no. 36 (lent by Mrs. Henry Wharton); Yale University Art Gallery, New Haven, 1949, *The Smibert Tradition*, no. 6 (lent by Mrs. Henry Wharton); Wilmington Society of the Fine Arts, 1951, *Portraits in Delaware, 1700–1850*, no. 41.

EX COLL.: See preceding entry.

PURCHASE, ROGERS FUND, 1962.

Hannah Pemberton

43.5 I

Hannah Pemberton was born in Boston in 1715, the daughter of James and Hannah Penhallow Pemberton. In 1739 she married Benjamin Colman II, the son of John Colman and a nephew of Benjamin Colman, a distinguished Boston clergyman.

This portrait, painted about 1735, appears to have been executed at the same time as those of her sister and brother, Mary and

Samuel (collection of Mrs. William T. Aldrich), born in 1717 and 1723 respectively. All three portraits are identical in size and format, with a half-length figure in a painted oval—a composition one finds in many British mezzotints of the late seventeenth and early eighteenth centuries.

Oil on canvas, 30 x 25 in.

REFERENCES: A. T. Perkins, *Proceedings of the Massachusetts Historical Society*, xvii (1879), pp. 93f., lists this portrait as Mrs. Benjamin Colman; says it is possibly by Blackburn “which would account for its excellence” // T. Bolton, *Fine Arts*, xx (1933), p. 42, lists it as Mrs. Benjamin Colman; owned by Dr. Colman W. Cutler, New York // L. Burroughs, *Met. Mus. Bull.*, iii (1944), pp. 98f. // H. W. Foote, *John Smibert* (1950), pp. 177f., dates it about 1734–1735.

EXHIBITED: Museum of Fine Arts, Boston, 1878 (lent by Henry Davenport, a cousin of the owner at that time); Museum of Fine Arts, Boston, 1880, *Sixteenth Catalogue*, Part II, no. 327 (as a portrait of Hannah Colman, attributed to Smibert or Copley).



43.51

EX COLL.: descendants of Hannah Pemberton (until 1943); [Macbeth Gallery, New York, 1943, as agent].

PURCHASE, ROGERS FUND, 1943.

Unknown Painter

Young Lady with a Rose 62.256.1

This picture can be related to the works of the so-called Patroon Painters, who were active in the Hudson River Valley during the late seventeenth and early eighteenth centuries. Although the picture was painted long after the English had taken over the colony of New York, the inscription “Geschildered 1732” (painted 1732) suggests, despite its misspelling, that the artist was of Dutch ancestry.

The picture has been attributed to Pieter Vanderlyn (1687–1778), a native of Holland,

who came to New York in 1718. After spending about ten years in Albany, he settled in Kingston, where he remained until shortly before his death. Although many pictures have been attributed to Vanderlyn (the grandfather of the painter John Vanderlyn), only the portrait of Mrs. Petrus Vas (Albany Institute of History and Art) seems at all convincingly related to him and that on evidence dating back only to the middle of the nineteenth century. The other pictures that have been ascribed to Vanderlyn bear little stylistic relationship to that picture, and, in fact, do not themselves form a coherent group.



62.256.1

This picture is close in style to a portrait of Magdalena Bogardus (Albany Institute of History and Art), which is attributed to an anonymous painter working in Albany. The two pictures are similarly composed, with a three-quarter-length figure in a painted oval. The drawing and the earthy-hued palettes are alike, and the necklace and earrings are identical. A portrait of Susanna Truax (collection

of Edgar William and Bernice Chrysler Garbisch) also appears to be by the same hand. It, too, bears an inscription in corrupt Dutch and is dated 1730. A portrait of Miss Van Alen (National Gallery, Washington, D. C.) has been attributed to Pieter Vanderlyn, about 1720, but it fits into the same group as our painting, the composition, drawing, and palette again being similar and the jewelry identical.

Undoubtedly, other pictures will be attributed to this unknown limner, who, unlike many of his contemporaries in the Hudson River Valley, seems to have relied on his own compositional devices rather than the British mezzotints that were available in the region.

Oil on canvas, 32½ x 27 in.

Inscribed (at lower left): Geschilderd/1732.

EXHIBITED: Metropolitan Museum, 1961–1962, and American Federation of Arts Traveling Exhibition, 1962–1964, *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, no. 9 (as by Pieter Vanderlyn).

EX COLL.: Edgar William and Bernice Chrysler Garbisch, 1958–1962.

GIFT OF EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH, 1962.

Robert Feke

BORN about 1705; died about 1750. Robert Feke, whose mysterious life has been the subject of innumerable conjectures, was probably born at Oyster Bay, Long Island. Although early documentation is scarce, several brief contemporary references and the evidence supplied by his pictures help to identify the places of his activity. His earliest dated work—and his most ambitious—The Family of Isaac Royal (Harvard University Law School)—places him in Boston, working under the influence of John Smibert, in 1741. The town records of Newport describe him as being “of Newport” when he married Eleanor Cozzens in 1742. A group of signed and dated works show that he was in Newport in 1745, in Philadelphia in 1746, in Boston in 1748, and back in Philadelphia in 1750.

During his visit to Newport in 1744, the itinerant diarist Dr. Alexander Hamilton, of Annapolis, Maryland, was taken to “one Feykes, a painter,” whom he described as having “exactly the phizz of a painter, having a long pale face, sharp nose, large eyes with which he looked upon you stedfastly, long curled black hair, a delicate white hand, and long fingers.” Hamilton declared that Feke was “the most extraordinary genius” he ever knew, doing pictures “tollerably [sic] well by the force of genius, having never had any teaching” (C. Bridenbaugh [ed.], *Gentleman’s Progress, The Itinerarium of Dr. Alexander Hamilton, 1744*, 1948).

The inquiry made by Joshua Francis Fisher in Dawson’s *Historical Magazine* of November 1859 concerning the identity of Robert Feke brought forth a host of family traditions about the artist, including such tales as that he “left the house of his youth, and was several years absent on voyages abroad, in one of which he was taken prisoner and carried into Spain, where, in the solitude of his prison, he succeeded in procuring paints and brushes, and employed himself in rude paintings which, on his release, he sold and thus availed himself of the means of returning to his own country.” There is a posthumous reference to Feke as a “mariner” in the marriage record of his daughter at Newport in October 1767, but this, as well as other family traditions, remains unsubstantiated.

Feke’s portraits display a sophistication in conception and a sensitivity in the handling of pigment that place them among the most competent works of the colonial period.

Tench Francis

34.153

Tench Francis (1690–1758) was born in England or Ireland, the son of the Very Reverend John Francis, Rector of St. Mary’s Church, Dean of Lismore, Ireland. After receiving legal training in England, Francis came to America about 1720 to serve as attorney for Lord Baltimore. He settled in Talbot County, Maryland, where he married Elizabeth Turbett in 1724. In 1734 Francis entered the Maryland House of Burgesses. In 1738 he moved to Philadelphia. From 1744 until three years before his death he was attorney general of Pennsylvania. He also held the position of recorder of the city of Philadelphia.

Joshua Francis Fisher of Philadelphia initiated the inquiry that was instrumental in bringing to light a considerable amount of information about Feke more than a hundred

years ago. Fisher requested information concerning Feke, who had signed and dated a portrait in his possession, “a kit-kat (size of life) of a gentleman in the handsome full dress of the time, 1746.” Fisher was undoubtedly referring to our portrait, which is known to have been in his possession at that time.

The painting is important as one of the few signed and dated works that show Feke was active in Philadelphia in 1746.

Oil on canvas, 49 x 39 in.

Signed and dated (at lower right): R. Feke Pinx/ 1746.

REFERENCES: J. F. Fisher, *Historical Magazine*, III (1859), p. 348 // W. C. Poland, *Robert Feke* (1907), p. 20, cites this portrait as proof of Feke’s visit to Philadelphia in 1746 and identifies it as that described by Fisher // T. Bolton and H. L. Binsse, *The Antiquarian*,



34-153

xv (Oct. 1930), p. 37, illustrate it along with a pendant portrait of Mrs. Tench Francis; p. 82, list it as owned by Henry Middleton Fisher // H. W. Foote, *Robert Feke* (1930), p. 66, cites it and the signed and dated portraits of Mrs. Charles Willing and Miss Williamina Moore as evidence of Feke's visit to Philadelphia in 1746; pp. 148f., lists it as Tench Francis, no. 2; opp. p. 38, illustrates it together with portrait of Tench Francis, no. 1, then considered to be a work of Feke's first visit to Philadelphia in 1740 // L. Burroughs, *Met. Mus. Bull.*, xxx (1935), pp. 114ff., gives brief biographical details about Feke and Francis.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1910; Metropolitan Museum, 1939, *Life in America*, no. 11; Whitney Museum of American Art, New York, Heckscher Art Museum, Huntington, Long Island, and Museum of Fine Arts, Boston, 1946, *Robert Feke*, no. 13.

EX COLL.: descendants of Tench Francis (until 1934); [Macbeth Gallery, New York, 1934].

PURCHASE, MARIA DEWITT JESUP FUND, 1934.

John Wollaston

ACTIVE 1736–1767. Although approximately three hundred portraits executed by Wollaston during his residence of about ten years in America are known—equal to the combined output of Smibert, Feke, and Blackburn—little biographical information about him has come to light.

Horace Walpole, in his *Anecdotes of Painting* (1828), mentions one T. Woolaston, a portrait painter born in London about 1672, one of whose sons “followed his father’s profession.” Possibly the son referred to was John Wollaston. From a letter written by Charles Willson Peale to his son Rembrandt in 1812 we learn that Wollaston had been trained under a “noted drapery painter in London.” Several English portraits by John Wollaston are known, dating from 1736 to 1746; his presence in New York was first mentioned in June 1749 and the last reference to him in the city was in April 1752, when he copied a painting for the vestry of Trinity Church. He was active in Annapolis and elsewhere in Maryland in 1753 and 1754 and in Virginia, where he painted nearly a

hundred portraits, from about 1755 to 1757. During this period his portraits influenced the work of the young painters Benjamin West, Matthew Pratt, and John Hesselius.

Wollaston's painting career in America was interrupted when he was appointed "writer" to the British East India Company in November 1757. Following a quick painting trip to Philadelphia in 1758, he was on his way to India by March 1759. During his six or seven years there, he served in various capacities, including that of magistrate of a court in Calcutta. In January 1767, he reappeared in America and painted about twenty portraits in Charleston, South Carolina, before his departure for London in May of the same year. His arrival in England is recorded by Charles Willson Peale, but nothing more is known of his career.

Dunlap mentioned Wollaston in one short paragraph, a quotation from a correspondent in Virginia: "The only artists that are remembered by the oldest inhabitants, are DURAND, MANLY, and Woolaston—the first tolerable, the second execrable, and the third *very good*." Several of Wollaston's contemporaries publicly recorded their sentiments. "On seeing Mr. WOLLASTON's pictures in Annapolis," the anonymous Dr. T. T. versified: "Nature and We, must bless the Hand,/ That can such heav'nly charms portray,/ And save the Beauties of this Land/ From envious Obscurity." As a portrait painter, however, Wollaston was not wholly successful, for the sameness of his compositions and the heavy-lidded, almond-shaped eyes with which he supplied his sitters made many of his subjects look alike.

Cadwallader Colden

22.45.6

Cadwallader Colden (1688–1776) was born and educated in Scotland, where he received his medical degree in 1705 from the University of Edinburgh. He emigrated to Philadelphia and practiced medicine there from 1710 to 1715, at which time he went to England; he made a brief visit to Scotland, where he married Alice Christie, and published his first scientific treatise, on animal secretions. He returned to America in 1716 and was appointed the first surveyor-general of the colony of New York and a master in chancery in 1719, and a member of the King's Council in 1720.

Colden was a prolific author and published on a wide variety of subjects. His *History of the Five Indian Nations of Canada* (1747) is probably his best-known work. He was very interested in botany and introduced the Linnaean system of botanical classification into

America shortly after its publication in Europe. He sent a description of nearly four hundred plants to Linnaeus, who published the findings and named a new species of plant *Coldenia* in recognition of his researches. His interest in physics and philosophy resulted in an active correspondence with Benjamin Franklin.

Colden also pursued an active career in New York politics. Showing strong royalist inclinations, he went so far as to propose the establishment of a hereditary council of landholders in the colony, with the same legislative powers as the English House of Lords. His policies appealed to the English authorities, and he was appointed lieutenant governor in 1761. Except for the brief administrations of several governors, he ruled the colony for the next fourteen years. Colden's efforts to distribute the stamped papers required under the Stamp Act of 1765 caused much antago-



22.45.6

nism among the populace; as a result, his carriages were dragged through the town in a torchlight parade, and were finally burned with effigies of Colden and the devil in Bowling Green.

In 1755, Colden acquired a large tract of land on the Hudson near Newburgh, where he spent much of his time before he was called

to the city in 1760. At that time he turned this property over to his son, who rebuilt the house in 1767. The paneling from the parlor of this house, called Coldenham, is now installed in this Museum as a setting for the eighteenth-century furnishings once owned by Colden's Orange County neighbors, the Verplancks. Colden spent the last few years of his life at his estate, Spring Hill, near Flushing, Long Island.

This portrait and its companion (see below) were probably painted when John Wollaston was in New York between 1749 and 1752. The compositions follow a formula that Wollaston employed for many of his American portraits. The pictures descended in the family until they were bequeathed to the Museum.

Oil on canvas, 30 x 25 in.

REFERENCES: T. Bolton and H. L. Binsse, *The Antiquarian*, xvi (June 1931), pp. 30f., 50; p. 52, list this painting // J. Downs, *Met. Mus. Bull.*, xxxvi (1941), pp. 223f., says it was painted about 1760 // A. T. Gardner, *Met. Mus. Bull.*, xvii (1959), pp. 205f.

EXHIBITED: Metropolitan Museum, 1936, *Benjamin Franklin and His Circle*, no. 82.

ON DEPOSIT: Museum of the City of New York, 1934.

BEQUEST OF GRACE WILKES, 1922.

Mrs. Cadwallader Colden 22.45.7

Alice Christie (1690-1762) is said to have been born at Kelso, Scotland, where her father was a clergyman. In 1715 she married Cadwallader Colden (see above); they moved to Philadelphia in the following year. In addition to being responsible for the education of their eleven children, Mrs. Colden assisted her husband in his accounts and in copying his papers and correspondence. She died at Government House, New York.

Oil on canvas, 30 x 25 in.

REFERENCES: See preceding entry.

ON DEPOSIT: See preceding entry.

BEQUEST OF GRACE WILKES, 1922.



22.45.7

Joseph Reade

48.129.1

Joseph Reade (1694–1771) was the son of Lawrence Reade, who was born in England and settled in New York in the early part of the eighteenth century. The younger Reade played an active role in the social and political life of the New York colony. In 1715 he was made a member of the vestry at Trinity Church, and for more than fifty years he was vestryman or warden. He also served as a juryman and as a member of the Common Council of the City of New York. It was in this capacity that he worked for repeal of the Stamp Act in 1766. When he was recommended to fill a vacancy on Governor Robert Monckton's Council in 1761, he was described as "a gentleman of fortune and every way qualified for the trust." Reade died possessed of substantial holdings in minerals and ores.

This portrait was probably painted during Wollaston's residence in New York from 1749 to 1752. Although it follows the artist's standard composition for a bust-length portrait, the face shows an unusual degree of characterization, and the eyes are less markedly almond-shaped than is often the case. The portrait and its companion (see below) belonged to descendants of Reade until they were acquired by the Museum. They retain their original carved and gilded frames of unusual quality.

Oil on canvas, 30 x 25 in.

PURCHASE, MRS. RUSSELL SAGE GIFT, 1948.



48.129.1

Mrs. Joseph Reade

48.129.2

Anna French (1701–1778) was the daughter of Philip and Annetje Philipse French. She married Joseph Reade in 1720; they had seven children.

Oil on canvas, 30 x 25 in.

PURCHASE, MRS. RUSSELL SAGE GIFT, 1948.



48.129.2

Joseph Blackburn

ACTIVE in America 1754 to 1763. Joseph Blackburn was first mentioned by Dunlap in 1834 as a painter of "very respectable portraits in Boston." The first checklist of his works was published in 1878 by Augustus T. Perkins, who forwarded a theory, elaborated in the following year by H. W. French in his *Art and Artists of Connecticut*, that he had been born in Wethersfield about 1700. French also stated that he had signed almost all of his pictures "J. B. Blackburn." Before long "J. B." Blackburn had evolved to the fictitious "Jonathan B." Blackburn, by which name several Blackburn portraits were exhibited at the Metropolitan Museum in 1909 and 1911. In 1919 the discovery of a portrait bearing the signature "Jos. Blackburn," a reference to one "Jos. Blackburn" in Portsmouth, New Hampshire, in 1761, and a bill signed by "Jos. Blackburn" at Portsmouth in 1762 convincingly established the name of the artist as Joseph Blackburn.

In 1900, attention was first called to a group of portraits painted by Blackburn in Bermuda; since then several dozen pictures, signed and dated 1752 and 1753, have been discovered there. His earliest paintings of American subjects are dated 1754. By 1755 he had established himself in Boston, and from that year until 1763, he was active as a portrait painter principally in the neighborhoods of Boston and Portsmouth, New Hampshire. Practically nothing is known about him after his disappearance from New England in 1763. A bill paid to him in London in January 1764 by Jonathan Warner of Portsmouth indicates that he had settled in England and may, indeed, provide a clue to his origin. A pair of portraits signed and dated 1774 and another, signed and dated 1778, all apparently painted in England, suggest that Blackburn remained active as a painter there, but nothing further of his career is known.

The technical competence of Blackburn's productions in Bermuda and New England indicates that before his arrival here he had received a substantial amount of training in the fashionable London manner of Thomas Hudson and Joseph Highmore. His particular ability in the painting of draperies suggests that he had been active as an anonymous drapery painter in London. In New England, Blackburn found little competition. Smibert had died, Feke had disappeared, and the primitive likenesses of Badger, Greenwood, and the young Copley could scarcely have compared very favorably to the delicate rococo portraits introduced by Blackburn. Copley had been painting for only two years when Blackburn arrived in Boston, and it was undoubtedly the lessons supplied by Blackburn's pictures that were responsible for his transformation from primitive to accomplished master in the years immediately following. It was indeed not long before Copley far surpassed Blackburn's hackneyed repetitions, and Blackburn was probably forced to seek his fortune elsewhere in 1763.



16.68.3



16.68.2

Mrs. David Chesebrough 16.68.3

Born at Shelter Island, on the northern shore of Long Island, Margaret Sylvester (1719–1782) was the daughter of Brinley and Mary Sylvester and the sister of Mary Sylvester (see below). In October 1749 she became the second wife of David Chesebrough, a prominent Newport merchant. During the American Revolution the Chesebroughs moved to his native Stonington, Connecticut, where they both died in 1782.

This portrait is signed and bears the date 1754. According to family tradition, both it and its companion likeness of Mary Sylvester were painted in New York; they have been cited as evidence of Blackburn's brief visit to that city upon his arrival from Bermuda in 1754. On the other hand, the lack of documentation of Blackburn's activity in New York and the fact that Mrs. Chesebrough was living at Newport in 1754 suggest that it was at Newport that Blackburn painted his first American patrons.

Blackburn's portraits represented a level of

artistic accomplishment that had not been seen in New England since Robert Feke disappeared about 1750. By contemporary testimony we are informed that Blackburn was widely admired not only for his ability to capture an accurate likeness but also for his remarkable renderings of satin and lace. Like most of the painters active in America during the pre-Revolutionary period, Blackburn frequently based his compositions on British mezzotints. The portrait of Mrs. Chesebrough is almost identical in pose, composition, and costume to Blackburn's portrait of Mrs. William Greenleaf, which is signed and dated 1757.

Although Tuckerman relied essentially upon Dunlap for his information about Blackburn, he added a few references to several examples that he had seen, including our portraits. He noted that the "two fine portraits . . . in the possession of Dr. Nicol Dering of Utica, N. Y." were "much admired for their artistic merit."

The portrait retains its original carved and gilded frame.

Oil on canvas, 49 $\frac{7}{8}$ x 40 $\frac{1}{8}$ in.

Signed (on the ledge at right center): J. Blackburn Pinxit 1754.

REFERENCES: H. T. Tuckerman, *Book of the Artists* (1867), p. 45 // A. T. Perkins, *Proceedings of the Massachusetts Historical Society* (1878), pp. 385f., says this picture was owned by Dr. Deering [sic], Utica, N. Y. // B. Burroughs, *Met. Mus. Bull.*, xi (1916), p. 132, incorrectly calls the artist Jonathan Blackburn // L. Park, *Art in America*, vii (1919), pp. 70-79, calls the picture the earliest known dated work by Blackburn in America, states that it is traditionally said to have been painted in New York, and notes that it is almost identical in pose and costume to Blackburn's portrait of Mrs. William Greenleaf, 1757 // L. Park, *Joseph Blackburn* (1923), p. 27, no. 24 // F. W. Bayley, *Five Colonial Artists of New England* (1929), p. 85 // T. Bolton and H. L. Binsse, *The Antiquarian*, xv (Nov. 1930), p. 90 // A. Burroughs, *Limners and Likenesses* (1936), pp. 55f. // J. H. Morgan and H. W. Foote, *An Extension of Lawrence Park's Descriptive List of the Work of Joseph Blackburn* (1937), pp. 7f., say it was painted at Newport, noting that no known works suggest that Blackburn was ever active in New York // O. Hagen, *The Birth of the American Tradition in Art* (1940), p. 96 // C. H. Collins-Baker, *Huntington Library Quarterly*, ix (1945), p. 36.

EXHIBITED: American Academy of Fine Arts, New York, 1833 (as Portrait of a Lady; lent by Dr. Dering); Metropolitan Museum, 1895, *Retrospective Exhibition of American Paintings*, no. 191 (lent by General Sylvester Dering, Utica, New York).

EX COLL. the family of Mrs. Chesebrough.

GIFT OF SYLVESTER DERING, 1916.

Mary Sylvester

16.68.2

Mary Sylvester (1724-1794) was the daughter of Brinley and Mary Sylvester of Shelter Manoir, Shelter Island, Long Island. She was

the sister of Margaret Sylvester (see above). In 1756 she was married in Newport to Thomas Dering of Boston. Her portrait was undoubtedly painted at the same time as that of her sister, in 1754. The date is further confirmed by another family portrait, of Abigail Chesebrough (Stonington Historical Society, Connecticut), also signed, and dated 1754.

The representation of Mary Sylvester in the guise of a shepherdess indicates that Blackburn arrived in America with an ample supply of British mezzotints, to serve him as ready-made compositions whereby his provincial beauties could be shown in the latest modes of fashionable London.

The portrait retains its exceptionally fine original carved, painted, and gilded frame.

Oil on canvas, 49 $\frac{7}{8}$ x 40 $\frac{3}{16}$ in.

Signed (on the shaft of the crook): J. Blackburn Pinx.

REFERENCES: H. T. Tuckerman, *Book of the Artists* (1867), p. 45 // A. T. Perkins, *Proceedings of the Massachusetts Historical Society* (1878), pp. 385f., says the picture was owned by Dr. Deering [sic], Utica, N. Y. // B. Burroughs, *Met. Mus. Bull.*, xi (1916), p. 132, incorrectly calls the artist Jonathan Blackburn // L. Park, *Joseph Blackburn* (1923), p. 50, says the picture was probably painted in New York in 1754 // F. W. Bayley, *Five Colonial Artists of New England* (1929), p. 125 // T. Bolton and H. L. Binsse, *The Antiquarian*, xv (Nov. 1930), p. 92 // A. Burroughs, *Limners and Likenesses* (1936), p. 57, says the picture shows Blackburn's usual shopworn gestures; fig. 50, illustrates it in conjunction with Copley's shepherdess portrait of Ann Tyng Smelt of 1756, which Burroughs thinks is derived from it // J. H. Morgan and H. W. Foote, *An Extension of Lawrence Park's Descriptive List of the Work of Joseph Blackburn* (1937), p. 8, say it was painted at Newport in 1754 or Boston in 1756 // O. Hagen, *The Birth of the American Tradition in Art* (1940), p. 98 // C. H. Collins-Baker, *Huntington Library Quarterly*, ix (1945), p. 36.

EXHIBITED: American Academy of Fine Arts, New York, 1833 (as Portrait of a Lady; lent by Dr. Dering); Metropolitan Museum, 1895, *Retrospective Exhibition of American Paintings*, no. 200k (as The Shepherdess, a portrait of

Miss Mary Sylvester, 1754; lent by General Sylvester Dering, Utica, New York).

EX COLL. descendants of Mary Sylvester.

GIFT OF SYLVESTER DERING, 1916.

Joseph Badger

BORN 1708; died 1765. Joseph Badger was born in Charlestown, Massachusetts, and lived there and in the neighboring towns of Cambridge and Boston. By trade he was a house painter, glazier, and sign painter. It is possible that he learned something about portrait painting from Smibert, or at least from Smibert's paintings; his works reveal that he frequently borrowed his compositions from mezzotints after British portraits. Nevertheless, his style never advanced very far beyond the literal, primitive manner of the self-taught artisan-limner. None of his portraits are signed, and for many years a number of them were attributed to several other New England painters, including Smibert, Blackburn, and Copley. Badger's name was not mentioned by Dunlap or Tuckerman, and it was only in 1918 that Lawrence Park compiled a list of his paintings, identified his style, and attempted to chronicle his activities. Very few of Badger's pictures are dated, but it seems likely that he began to paint portraits about 1740. The scanty existing records of his life show that he always lived in extremely modest circumstances. He never received particular notice or fame as a painter, although he probably produced about a hundred portraits. In general they are solemn, funereal likenesses, dull in color and faulty in drawing. Nevertheless, many of his works, especially his portraits of children, have a stiff provincial charm and directness.

James Badger

29.85 the Unitarian Churchyard, Archdale Street, Charleston, South Carolina: "Erected in memory of James Badger, Sen'r, a native of Boston, N. E. who departed this life Sept. 15th, A. D. 1817 Aged 60 yrs. 1 mo. & 15 days. At the age of 20 Mr. Badger emigrated to this City. In the year 1788 he was chosen clerk of the Archdale Independent Church and for 30 years ably & faithfully discharged the duties of that office. As a member of this community

James Badger (1757-1817) was the son of Joseph Badger, Jr., and grandson of the artist. The relationship may explain why this is one of Badger's most appealing portraits. According to an inscription on the back, the picture was painted in 1760 when the subject was three. James Badger's life is neatly summed up by the inscription on his gravestone in



29.85

he was useful, as a husband tender, as a Father affectionate, as a master indulgent, and as a friend sincere. As a Teacher of Sacred Music he indefatigably laboured to promote that useful science. For many years he was a member in communion with this Church and was exemplary in his piety."

Oil on canvas, $42\frac{1}{2} \times 33\frac{1}{8}$ in.

Inscribed (on the back): July 8th 1760.

REFERENCES: C. Lee, *Early American Portrait Painters* (1929), p. 201 // H. B. Wehle, *Met. Mus. Bull.*, xxvi (1931), p. 190 // J. T. Flexner, *First Flowers of Our Wilderness* (1947), pp. 198f.; p. 344, lists this painting // V. Barker, *American Painting* (1950), p. 124, says it "has the face of a real child above his doll-like figure and harshly modeled costume."

EXHIBITED: New-York Historical Society, 1948-1949, *Up from the Cradle (Early American Portraits of Children)*, no. 10; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL. the family of James Badger.

PURCHASE, ROGERS FUND, 1929.

Jeremiah Theüs

BORN about 1719; died 1774. The most popular painter in South Carolina during the colonial period, Theüs was the son of one of the numerous Swiss emigrants who were attracted to the colony in the eighteenth century. The family arrived about 1735; Theüs is first mentioned as a "limner" in an advertisement in the *South-Carolina Gazette* in 1740. Although he is known today exclusively as a portrait painter, his advertisement stated that he was also equipped to paint "landskips of all sizes, crests and Coats of Arms for Coaches or Chaises." "Likewise for the Convenience of those who live in the Country," the advertisement continued, "he is willing to wait on them at their respective Plantations." By 1744 he had expanded his activities, and gave notice "to all young Gentlemen and Ladies inclinable to be taught the Art of drawing, that an Evening school for that Purpose will be opened . . . where every Branch of that Art will be taught with the greatest exactness by Jeremiah Theus, limner."

Theüs was married twice, in 1741 to Elizabeth Shaumlefall, by whom he had five children, and about 1755 to Eva Rosanna Hilt, who added another five children to his family. His name appears frequently in the public records of Charleston, indicating that he was active in a variety of business, social, and political organizations. Upon his death in 1774, the *South-Carolina Gazette* reported that he was “an ingenious and honest man . . . who had followed the Business of a Portrait Painter here upwards of 30 Years.” He left a large estate, attesting to his success. Indeed, a checklist of his portraits reads like a social and political register of early Charleston. Although his works were undoubtedly highly regarded by his patrons, today they seem less interesting than those of his more gifted contemporaries.

Gabriel Manigault

28.126.1

Gabriel Manigault (1704–1781) was the son of Pierre Manigault, who had come to Charleston from La Rochelle, France, as a Huguenot refugee from religious persecution after the revocation of the Edict of Nantes. Gabriel was born in Charleston. By investing in plantations and slaves he became one of the wealthiest merchants and planters in South Carolina. He also pursued an active career in public affairs, serving as treasurer of the commonwealth, a member of the House of Assembly, and vice-president of the Charleston Library Society. He was also interested in helping poor French Protestant immigrants to South Carolina and advanced substantial funds for that purpose. During the Revolution he lent \$220,000 to the colony. Manigault married Ann Ashby in 1730. Their only child Peter served as a speaker of the South Carolina Commons House of Assembly. Peter's son, Gabriel Manigault, became a prominent architect in Charleston at the end of the eighteenth century.

This portrait, dated 1757, is referred to in an entry for April 15 of that year, in the journal kept by Manigault's wife: “Mr. M. and my daughter [probably daughter-in-law, Mrs. Peter Manigault, whose portrait by Theüs now belongs to the Charleston Museum] sat for their pictures.” The portrait, which is characteristic of much of Theüs's production, is a routine example of the inter-

national portrait style of the early eighteenth century. Like many Southern portraits of the period, it has suffered extensive damage; the softness of modeling, which is unlike Theüs's style (see below), is a result of extensive repainting.

Oil on canvas, 30 x 24¾ in.

Signed and dated (at lower left): Theüs. 1757.

REFERENCES: J. H. Morgan, *Brooklyn Museum Quarterly*, xi (1924), p. 49 // H. B. Wehle, *Met. Mus. Bull.*, xxvi (1931), pp. 188f. // M. S. Middleton, *Jeremiah Theüs* (1953), p. 9, gives extracts from the journal of Mrs. Ann Manigault; pp. 145f., lists this picture and its companion.

EX COLL.: descendants of Gabriel Manigault; [Webb's Art Store, Columbia, South Carolina]; [Macbeth Gallery, New York, until 1928].

PURCHASE, FLETCHER FUND, 1928.

Mrs. Gabriel Manigault

28.126.2

Ann Ashby Manigault (1705–1782) was the daughter of John Ashby and Constantia Broughton, whose brother was at one time a governor of South Carolina. She married Gabriel Manigault in 1730. Mrs. Manigault is known for the journal she kept in the years 1754 to 1781. This and the letters she received from her son during his residence in England provide an informative commentary on the



28.126.1



28.126.2

social life of the period, the rising prosperity of the colony, and the hospitality dispensed by the Manigaults to distinguished visitors to Charleston.

This portrait of Mrs. Manigault is referred to in her journal in 1757: "April 14. Sat for my picture." "April 22. Sat again for my picture." "May 19. Sat for my picture." "July 16. Our pictures came home." The portrait is almost identical in costume and composition to Theüs's portrait of Elizabeth Rothmahler, painted in the same year (Brooklyn Museum). The tightly corseted torso is an exaggeration

of the prevailing mode in feminine attire. Horace Walpole ridiculed the ladies of that day for wearing "a steel busk down their middle, and a rail of the same metal across their breasts."

Oil on canvas, 30 x 24¾ in.

Signed and dated (at lower left): Theüs. 1757.

REFERENCES: See preceding entry.

EX COLL.: See preceding entry.

PURCHASE, FLETCHER FUND, 1928.

John Hesselius

BORN 1728; died 1778. John Hesselius was the son of the Swedish painter Gustavus Hesselius, who had arrived in America in 1711. He was born in Philadelphia or Maryland, and spent his youth in Philadelphia, where he learned the basic elements of painting from his father. In 1763 he married Mary Young of Primrose Hill, near Annapolis, acquiring, too, the estate Bellefield on the Severn, where he lived and painted for the rest of his life.

More than a hundred portraits by the younger Hesselius have survived, many of them signed and dated, presenting evidence that he was active in Pennsylvania, Maryland, Delaware, and Virginia in the years 1750 to 1778. Many of his pictures are close in manner to those painted by John Wollaston, whose heavy-lidded, almond-eyed portraits undoubtedly served Hesselius as models in technique and style. Hesselius himself served as teacher when the young saddler Charles Willson Peale called upon him for his first painting instruction in the early 1760's.

Mrs. Richard Galloway, Jr. 22.206

This painting was at one time considered to be a portrait of Mistress Anne Galloway by Gustavus Hesselius, dating about 1721, but the discovery of an inscription long concealed by an old lining canvas identified the subject as Sophia Galloway (1697-1781), painted by John Hesselius in 1764. A daughter of William and Margaret Richardson of West River, Anne Arundel County, Maryland, Sophia Richardson married Richard Galloway, Jr., in 1715. They lived at Galloway's ancestral home, Cedar Park, where their only child, Elizabeth, was born in 1721. Although Hesselius frequently followed the fashionable manner of Wollaston, his portraits of Quaker women, including this one, are closely allied in spirit to the austere images that Joseph Badger was painting in New England.

The marble-topped table and scrolled console in the window appear in other portraits by Hesselius and undoubtedly represent borrowings from one or more contemporary British mezzotints. Comparison with the portrait of Mrs. Gavin Lawson (Colonial Williamsburg) suggests that our portrait has been cut down, its original dimensions probably approximating the standard fifty by forty inches. The portrait descended in the family of the sitter until it was acquired by the Museum.

Oil on canvas, 36¾ x 30 in.

Inscribed (on the back): Sophia Galloway Aetat. 67 / J. Hesselius Pinx 1764.

REFERENCES: *Met. Mus. Bull.*, xviii (1923), pp. 46f., incorrectly describes this picture as a portrait of Mistress Ann Galloway by Gus-

tavus Hesselius // T. Bolton and G. Groce, Jr., *Art Quarterly*, II (1939), pp. 77-91, do not include it in a checklist of portraits by John Hesselius // L. Burroughs, *Art Quarterly*, IV (1941), pp. 110-114, corrects the attribution.

EXHIBITED: American-Scandinavian Foundation, Stockholm, 1930, *Exhibition of American Art*, no. 48 (as portrait of Mistress Anne Galloway by Gustavus Hesselius); Ny Carlsberg Glyptothek, Copenhagen, 1930 (as by Gustavus Hesselius); Philadelphia Museum of Art, 1938, *Gustavus Hesselius*, no. 2 (as Mistress Anne Galloway, 1721); Metropolitan Museum, 1939, *Life in America*, no. 6 (as Mistress Anne Galloway by Gustavus Hesselius); Art Institute of Chicago, 1949, *From Colony to Nation*, no. 70.

PURCHASE, MARIA DEWITT JESUP FUND, 1922.



Matthew Pratt

BORN 1734; died 1805. Pratt was born in Philadelphia. In 1749 he was apprenticed to his uncle James Claypoole, from whom he learned the art of sign painting. Pratt's autobiographical notes, which cover the first thirty-six years of his life, show that he was active as a portrait painter in Philadelphia from 1758 to 1764, although Dunlap and Tuckerman said that he was in New York from 1760 to 1764. He went to London in the latter year, and he spent two and a half years in the studio of Benjamin West and another eighteen months painting portraits in Bristol. He returned to Philadelphia in 1768 and, except for a brief trip to England in 1770, remained active as a portrait painter there until his death. Pratt is known to have worked briefly in New York sometime in the early 1770's, probably at the same time Copley was visiting the city, in 1771.

A newspaper advertisement of March 1773 reveals that Pratt also made a brief painting trip to Williamsburg, Virginia, where he offered for sale "a small but very neat Collection of PAINTINGS," including some of his copies of old masters and "a few Copies of some of Mr. *West's* best Portraits." In 1787 Pratt was teaching in Philadelphia "the art of Drawing and Colouring, in all the different methods now in use," and in 1796 he advertised that he had formed the partnership of Pratt, Rutter & Co. "to offer our joint services . . . for the purpose of carrying on in the most exclusive manner the different Branches of Portrait and other ornamental painting." Although Pratt was active for fifty years, fewer than forty pictures by him have been recorded.

Some idea of Pratt's judgment of himself after seeing Copley's more competent work in New York may be had from a letter Copley wrote to Henry Pelham on November 6, 1771: "I have done some of my best portraits here, particularly Mrs. Gage's, which is gone to the Exhibition. it is I think beyond Compare the best Lady's portrait I ever Drew; but Mr. Pratt says of it, It will be flesh and Blood these 200 years to come, that every Part and line in it is Butifull, that I must get my Ideas from Heaven, that he cannot Paint."

A contemporary's estimate of Pratt appears in an "American Anecdote" in the New York *Daily Advertiser* for April 22, 1788: "As the facetious and satiric Col. D—r was one day viewing the paintings in Pratt's exhibition room at New-York, he observed the portrait of the beautiful Miss Auchmuty, under which were written some verses by her impassioned admirer, Major Montcrief. The portrait was rather indifferently executed, and the poetry scarcely rose to mediocrity; upon which he took out his pencil, and wrote the following lines at the foot of the canvas: 'To paint or praise thy charms how vain the hope,/ Pratt/ is no Titian, nor Montcrief a Pope.'"



97.29.3

The American School

97.29.3

During the later years of the eighteenth century, Benjamin West's studio in London attracted a group of American artists who sought to conquer their provincial limitations by working with a fellow American who had already had the advantages of European study and travel. Pratt's reception at West's house is recorded in one of his letters: "Mr. Benjamin West had a very elegant house, completely fitted up to accommodate a very large family, and where he followed his occupation in great repute, as a Historical and Portrait painter. And where he kindly accommodated me with rooms and rendered me every good and kind office he could bestow on me, as if I was his father, friend and brother."

Pratt's famous conversation piece of 1765 representing West's painting room in London was shown at the Spring Gardens Exhibition of the Society of Artists of Great Britain in 1766 and probably won enough praise to warrant Pratt's election to the Society in the following year. Unfortunately, no early identification of the subjects has come to light, although for many years the two figures at the left have been thought to represent West and Pratt. Writing in the catalogue of the *Loan Exhibition of Historical Portraits* at the Pennsylvania Academy of the Fine Arts in 1887-1888, Charles H. Hart identified the young artist seated in the Chippendale-style chair at the right as Gilbert Stuart and the two students in the center background as possibly John Trumbull and Joseph Wright. But

since the painting is dated 1765, and since Wright arrived in London after 1772, Stuart in 1777, and Trumbull in 1780, Hart's identification was subsequently withdrawn. A more plausible suggestion is that one of the students shown was Abraham Delanoy, Jr., the only other American artist of whom we have any record who might have been in West's studio at the time. According to Dunlap, Delanoy "visited England about 1766, and was instructed for a short time by B. West"—a fact confirmed by his portrait of West, dated 1766 (New-York Historical Society). Unless Delanoy arrived in London in the previous year, however, he could not have appeared in the painting. At any rate, Sawitzky took Dunlap's reference to Delanoy's "unprepossessing appearance" as the basis for his suggestion that Delanoy was the "boyish-looking" student behind the table.

Pratt's *The American School* is an important document in the history of early American art, and it has been reproduced in numerous books on American painting. It is one of the most ambitious compositions attempted by an American artist of the eighteenth century, but its somewhat leggy appearance and a disproportion in the scale of several figures show that Pratt encountered difficulties when he attempted to adventure beyond the simple compositions of colonial portraits. The picture exhibits the same "liney" technique that led Reynolds and West to criticize Copley's *Boy with a Squirrel*, which appeared with *The American School* in the Society of Artists exhibition in 1766.

Oil on canvas, 36 x 50¼ in.

Signed and dated (at lower left of the painting on the easel): M. Pratt/ad. 1765.

REFERENCES: W. Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (1834), I, p. 101, quotes Sully, who reported, "This picture was exhibited in our academy some years ago, and was so well executed that I had always thought it was a copy from West" // C. H. Hart, *Loan Exhibition of Historical Portraits*, cat. (1887-1888), no. 459; *Harper's Weekly*, XL (1896), p. 665, rejects his earlier identification of the subjects

and says the figure at the right is probably Delanoy // W. T. Whitley, *Artists and Their Friends in England* (1928), p. 200 // T. Bolton and H. L. Binsse, *The Antiquarian*, XVIII (Sept. 1931), pp. 20f. // W. Sawitzky, *Matthew Pratt* (1942), pp. 35f. // *From Colony to Nation*, exhib. cat. (1949), no. 96, says that the young men at the center may be Jeremiah Paul and Abraham Delanoy.

EXHIBITED: Society of Artists of Great Britain, London, 1766, *Spring Gardens Exhibition*, no. 130; Pennsylvania Academy of the Fine Arts, Philadelphia, 1811, no. 105 (as *School of West*); Artists' Fund Society, Philadelphia, 1838, *Fourth Annual Exhibition*, no. 178 (as *The School of West*); Pennsylvania Academy of the Fine Arts, Philadelphia, 1887-1888, *Loan Exhibition of Historical Portraits*, no. 459 (as *West's School of Painters in London*; lent by Mrs. Rosalie V. Tiers Jackson); Metropolitan Museum, 1896, *Retrospective Exhibition of American Paintings*, no. 241 (lent by S. P. Avery); M. H. De Young Memorial Museum, San Francisco, 1935, *Exhibition of American Painting*, no. 20; Philadelphia Museum of Art, 1938, *Benjamin West*, no. 63; Metropolitan Museum, 1939, *Life in America*, no. 18; Carnegie Institute, Pittsburgh, 1940, *Survey of American Painting*, no. 50; The Museum of Art of the Rhode Island School of Design, Providence, 1945, *Old and New England*, no. 45; Tate Gallery, London, 1946, *American Painting*, no. 169; Art Institute of Chicago, 1949, *From Colony to Nation*, no. 96; Corcoran Gallery of Art, Washington, D. C., 1950, *American Processional*, no. 38; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.)

EX COLL.: descendants of the artist; Samuel P. Avery.

GIFT OF SAMUEL P. AVERY, 1897.

Mrs. Peter DeLancey

57.38

Mrs. Peter DeLancey (1720-1784) was born Elizabeth Colden, the daughter of Cadwalader and Alice Christie Colden, whose portraits by John Wollaston also belong to the

Museum (see p. 10). In 1737 she married Peter DeLancey, a wealthy and influential New Yorker who was a member of the Assembly for eighteen years. They lived at DeLancey's Mills on the Bronx River near West Farms in lower Westchester (a site now in Bronx Park near 181st Street), where their twelve children were born. DeLancey died in 1770, and by the end of the Revolution his wife had witnessed not only the destruction of her old home at the Mills, but also the plundering of her house, Union Hill, which stood on a site now in the Bronx Zoological Gardens. She spent the last years of her life at Spring Hill, near Flushing, Long Island.

This portrait was for a long time attributed to John Singleton Copley, who was in New York at about the time it was executed. It may, in fact, be the portrait of Mrs. DeLancey of the same dimensions that was sold as a work by Copley in the John Fenning sale in 1913. Bayley included the Fenning picture in his list of Copley's portraits, but no portrait of Mrs. DeLancey by Copley is now known.

Pratt's portrait of Mrs. DeLancey is very close in style to his portrait of Mrs. Benjamin West (Pennsylvania Academy of the Fine Arts, Philadelphia), painted in London about 1765. The portrait of Mrs. DeLancey is undated, but was probably executed about 1771 or 1772, when Pratt was in New York painting a full-length portrait of her father (New York State Chamber of Commerce).

William Sawitzky, Pratt's biographer, wrote of the portrait: "The painting, exhibiting all of the essential characteristics of Pratt's work during the 1770's, can be taken as a prototype for the later pictures, and, together with Cadwallader Colden's full-length, forms perhaps the best key to Pratt's general technique of any portrait from his hand." The painterly treatment and softness of effect that characterize this portrait are in marked contrast to the tighter handling of Pratt's *The American School* (see above). Rather than representing a change of technique with the years, however, these differences may be regarded as two distinct manners, which can be traced through Pratt's development. The unusual oval format suggests that the picture was cut down from a



57-38

rectangle sometime in the nineteenth century.

The Museum also has a miniature portrait of Mrs. DeLancey, which has been attributed to John Ramage.

Oil on canvas, 29¾ x 25 in.

REFERENCES: F. W. Bayley, *The Life and Works of John Singleton Copley* (1915), p. 94, lists a portrait of Mrs. Elizabeth DeLancey (probably ours), 25 x 30 inches, attributed to Copley; says it was sold at auction in 1912 // C. H. Hart, *Historical, Descriptive and Critical Catalogue of the Works of American Artists in the Collection of Herbert L. Pratt, New York* (1917), no. 1, calls it unmistakably the work of Pratt, although acquired by H. L. Pratt as a Copley // T. Bolton and H. L. Binsse, *The Antiquarian*, xvii (Sept. 1931), pp. 20f., say it was painted about 1772 // A. Burroughs, *Limners and Likenesses* (1936), p. 83, says it shows the influence of Charles Willson Peale // W. Sawitzky, *Matthew Pratt* (1942), pp. 52ff., says it was painted in New York about 1772; lists it among the "well documented or otherwise convincing key pictures" by Pratt // A. T. Gardner, *Met. Mus. Bull.*, xvii (1959), pp. 205-208, says it was probably painted between 1770 and 1772.

EXHIBITED: Brooklyn Museum, 1917, *Early American Paintings*, no. 77 (lent by Herbert Lee Pratt); Union League Club, 1924, no. 8; National Gallery, Washington, D. C., 1925–1926, *Exhibition of Early American Paintings and Miniatures*, no. 51 (lent by Mr. Herbert Pratt); Museum of the City of New York, 1936, *Portraits of Ladies of Old New York, XVIII and XIX Centuries* (no. cat); M. Knoedler and Co., New York, 1936, *Masterpieces of*

American Historical Portraiture, no. 26.

EX COLL.: the family of Mrs. DeLancey; John Fenning (sale, Fifth Avenue Art Galleries, New York, March 28, 1913, no. 153, \$700, as by Copley; probably this picture); [Macbeth Gallery, New York, c. 1917]; Herbert Lee Pratt (c. 1917–c. 1945); Mrs. Edith Pratt Maxwell.

BEQUEST OF EDITH PRATT MAXWELL, 1957.

Benjamin West

BORN 1738; died 1820. West was born near Philadelphia in a house now on the campus of Swarthmore College. When he was eight years old he started to paint, and at fifteen he received his first commission for a portrait. By 1756 he was working in Philadelphia as a professional sign and portrait painter. Despite their primitive mannerisms, his early portraits show that he was already aware of engravings after British and continental portraits. In 1758, Francis Hopkinson proclaimed West's abilities in a poem published in the *American Magazine*:

Nor let the muse forget thy name O WEST,
 Lov'd youth, with virtue as by nature blest!
 Of such the radiance of thy *early Morn*,
 What bright effulgence must thy *Noon* adorn
 Hail sacred *Genius!* may'st thou ever tread,
 The pleasing paths your *Wollaston* has led,
 Let his first precepts all your works refine,
 Copy each grace, and learn like him to shine.
 So shall some future muse her sweeter lays,
 Swell with your name, and give *you* all *his* praise.

West's encounter with several paintings by the old masters awakened in him a desire to go to Italy. Although he was fully employed in Philadelphia, he made a painting trip to New York, "with a view to the increase of his prices," Dunlap wrote, "that the object for which he desired money might the sooner be placed within his grasp—*improvement.*" William Kelly, one of West's New York sitters, encouraged him by offering financial help, and late in 1759 West sailed for Italy. He thus became the first American painter to study there.

In Rome he was introduced into the best society by letters from some of his Philadelphia patrons. His handsome appearance and his dedication to art made him an attractive member of the foreign colony. He visited Florence, Venice, and Bologna and made a special study of Raphael. In 1763 he started to return to America, but on reaching London decided to remain for a brief visit. He was received with such enthusiasm that his visit changed into permanent residence. Within a few years he became tremendously popular, and his studio was thronged with visitors and pupils. Through his friend Robert Drummond, the Archbishop of York, for whom he painted Agrippina Landing at Brundisium with the Ashes of Germanicus (Yale University Art Gallery), West met George III; in 1768 the king appointed him a charter member of the Royal Academy of Arts, and in 1772 West became historical painter to the king.

At the beginning of his career in London, West was the outstanding proponent of the neoclassic style. He was one of the few painters of his time who made a success of painting history in the grand manner. He did not confine himself to classical literature, but ventured to paint subjects from the Bible and from medieval and modern history. His *Death of General Wolfe* (versions at the National Gallery of Canada, Ottawa, and Kensington Palace, London) caused a storm of critical comment, because he had dared break with tradition and represent his subjects in contemporary dress, not in the inappropriate although accepted togas of antiquity.

He also pointed the way to the high Romantic style of later years with his dramatic and theatrical subjects, such as *Saul and the Witch of Endor* (Tate Gallery, London), *King Lear* (Athenaeum Gallery, Boston), and *Death on the Pale Horse* (final version at the Pennsylvania Academy of the Fine Arts, Philadelphia), which followed the ideas outlined in Edmund Burke's *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757).

After royal patronage was cut off in 1811 when George III became insane, West painted two huge religious pictures—*Christ Healing the Sick* (Tate Gallery, London, damaged 1928), and *Christ Rejected* (Pennsylvania Academy of the Fine Arts, Philadelphia), both of which earned him small fortunes from traveling exhibitions and through the sale of engravings. West died in 1820, full of honors and mourned as one of the greatest artists in England. He was buried in St. Paul's Cathedral with great ceremony.

Although West's pictures have never regained the popularity and esteem they enjoyed during his lifetime, they still have great historical interest, partly because of their curious position in the history of American art, and partly because of their important role in the development of European painting in the later eighteenth century.

West was one of the most fortunate painters of his time. During his long life he enjoyed all the rewards of fame and prestige. His pictures were given the highest praise and found ready purchasers. His circle of friends included many prominent men and the

forty-year patronage and protection of George III smoothed his path at every turn. As president of the Royal Academy for nearly thirty years, he occupied a position of the highest eminence in the British art world. Everything a painter could wish for was given to him except genius, but it was his good fortune never to have been aware of this.

West was the first American-born artist to win international fame, and many Americans went to England to study with him. All of these young men were received with unfailing kindness and generosity. West not only gave them free instruction and space in his studio, but on some occasions he literally saved them from starvation by taking them into his home until they could make their own way; notable among these was Gilbert Stuart. Among the other American artists who studied with him, or were befriended by him, were Washington Allston, Henry Benbridge, Mather Brown, John Singleton Copley, Abraham Delaney, William Dunlap, Ralph Earl, Robert Fulton, Charles R. Leslie, Samuel F. B. Morse, Charles Willson Peale, Rembrandt Peale, Matthew Pratt, Thomas Sully, John Trumbull, and Joseph Wright. Indeed, West's studio in London became, as Edgar Richardson pointed out, "the first effective American art school." Some of these younger artists were influenced by the painting methods and theories of the master, others were not; but merely by providing a center with studios and a gallery of old masters, and by employing his students as assistants on his historical paintings, West made it possible to speak of an American school of painting.

The Museum owns a portrait of West, formerly called a self-portrait but now attributed to the British painter James Green (1771-1834) on the basis of an engraving of it by W. Say published in London in 1818. West is also shown in Matthew Pratt's *The American School* (see p. 21).

The Return of the Prodigal Son

95.22.3

This picture illustrates the parable found in Luke 15:11-32. It is painted in West's most extreme neoclassic manner, with the figures arranged as in an antique bas-relief. As in many of West's pictures of this period, the poses and gestures were based on antique prototypes.

When a picture with this title was exhibited at the Royal Academy in 1771, Horace Walpole condemned it with one word—"Bad." West did at least two versions of the subject, one for the Bishop of Worcester, and one for Sir James Earle. Our picture may be one of these, but it has not been definitely identified with either. A small picture with the same title, possibly a third version, was in West's

possession at his death and was sold in 1829.

Like the three other paintings by West with which it came to the Museum, *The Return of the Prodigal Son* was brought to the United States from England in 1839 by the opera singers Anne and Arthur E. S. Seguin, who had received these and five other paintings as collateral for a loan. In 1923, when the nine paintings became the property of the Museum, they were all attributed to West, but five of them have since been reattributed to various minor British and continental artists.

Oil on canvas, 54½ x 60⅞ in.

REFERENCES: J. Galt, *The Life, Studies, and Works of Benjamin West* (1820), II, p. 223, lists a painting of this subject made for Sir James Earle; p. 226, mentions a small painting of this subject // C. Smart, *West's Gallery*

(1823), p. 15, no. 52, lists a painting of this subject, probably the small painting sold in 1829, on exhibition in the Great Room at 14 Newman Street, London // W. Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (1834), I, p. 56, states that West painted this subject for the Bishop of Worcester // W. Sandby, *The History of the Royal Academy of Arts* (1862), I, p. 293, mentions the Bishop of Worcester's painting // A. Graves, *The Royal Academy of Arts* (1906), VIII, p. 212, gives Walpole's comment.

EXHIBITED: Royal Academy, London, 1771, no. 215 (as *The Prodigal Son Received by His Father*; possibly this picture); 1773, no. 307 (as *The Prodigal Son Received by His*

Father; possibly this picture); Pennsylvania Academy of the Fine Arts, Philadelphia, 1851, no. 271; 1852, no. 241; 1853, no. 239; 1854, no. 199; 1855, no. 226; 1856, no. 228; 1856, *Fall Exhibition*, no. 137; 1858, no. 232; 1859, no. 283; 1860, no. 225 (as *The Prodigal Son's Return*); Philadelphia Museum of Art, 1938, *Benjamin West*, no. 22.

ON DEPOSIT: Pennsylvania Academy of the Fine Arts, Philadelphia, 1851-1863; Metropolitan Museum, 1881-1923.

EX COLL.: unknown English owner; Mr. and Mrs. Arthur E. S. Seguin, Philadelphia (1839-1852); Mrs. Arthur E. S. Seguin, New York (1852-1888); Mrs. Edward S. R. Seguin, New York (1888-1923).

PURCHASE, MARIA DEWITT JESUP FUND, 1923.





95.22.8

Hagar and Ishmael

95.22.8

The subject of this picture was taken from Genesis 21:17: "And God heard the voice of the lad; and the angel of God called to Hagar out of heaven, and said unto her, What aileth thee, Hagar? fear not; for God hath heard the voice of the lad where he is." West used an undefined spatial setting, probably based on a Bolognese model of the seventeenth century, to convey the feeling of isolation in the wilderness to which Hagar and her son had been sent.

This picture was first painted in 1776, in which year it was exhibited at the Royal Academy. It was purchased by Lord Cremorne, who was attracted to it because he thought the face of Ishmael resembled that of his son. Later, West regained possession of the picture, and, after making some changes, sent it to the Royal Academy again in 1803. The resubmission of a picture already exhibited was against the rules of the Academy, and in West's absence the Council rejected it. This resulted in an exchange of notes, some acrimonious remarks, and several distorted squibs

in the newspapers. West, who was president of the Academy at the time, claimed that the picture had been repainted and was "entirely new." He wrote to the Council: "In Oct^r. last I began to prepare the pictures which I intended for the ensuing Exhibition. . . . The picture of Hagar . . . has been reconsidered, & intirely repainted by me, the Angel has been erased, & a new one substituted, Hagar & Ishmael have undergone alterations, & new Draperies have been introduced, the back ground intirely changed, so that in every respect it is a *new Picture*." The picture was not exhibited in 1803, but it was shown the following year. When it appeared in the exhibition at the British Institution in 1806, it was warmly received. The critic for *The Times* (London) wrote: "We accede to the general opinion that it is not unworthy of the pencil of Leonardo da Vinci." Despite such comments, however, the picture was not sold. It was among those that West's sons, Raphael West and Benjamin West, Jr., offered to sell to the United States government in 1826 as the nucleus of a national gallery of art.

A drawing now in the Victoria and Albert Museum, London, signed and dated 1776, is a study for the earlier state of the painting. The drawing and an x-ray of the painting show that West completely changed the placement, pose, and facial expression of the angel and the face of Ishmael. A mezzotint showing the painting in its present state was made by John Young.

Oil on canvas, 76 x 54½ in.

Signed and dated: (at lower right) B. West/ 1776; (at lower left) B. West 1803.

REFERENCES: B. West, letter to the Council of the Royal Academy (April 16, 1803), in the Historical Society of Pennsylvania, Philadelphia // "A Correct Catalogue of the Works of Benjamin West, Esq.," *The Port Folio*, vi (1811), p. 554, says this picture was painted for Lord Cremorne, and was later in the possession of a nobleman in Ireland // C. Smart, *West's Gallery* (1823), pp. 3f., lists two drawings of this subject on exhibition in the Room of Drawings at 14 Newman Street, London // *Letter from the Sons of Benjamin West . . .*

Offering to Sell to the Government of the United States Sundry Paintings of that Artist (Dec. 11, 1826) (19th Congress, 2nd Session, House of Representatives, Doc. No. 8), p. 5, no. 21, lists it // *Catalogue Raisonné of . . . the Works of . . . Benjamin West*, sale cat. (1829), no. 135 // W. Sandby, *The History of the Royal Academy of Arts* (1862), 1, pp. 264f., discusses the controversy of 1803 // J. Farington, *The Farington Diary*, ed. J. Greig (1923), 11, pp. 92, 167, discusses the 1803 controversy; pp. 216, 226, discusses West's desire to exhibit the painting in 1804 // W. T. Whitley, *Art in England, 1800-1820* (1928), pp. 54ff., discusses the controversy of 1803 // H. W. Williams, Jr., "West's Hagar and Ishmael Rediscovered" (1942), ms. in Museum Archives // G. Evans, *Benjamin West and the Taste of His Times* (1959), pp. 52f., discusses the composition.

EXHIBITED: Royal Academy, London, 1776, no. 318; 1804, no. 211; British Institution, London, 1806, no. 94; Pennsylvania Academy of the Fine Arts, Philadelphia, 1851, no. 16; 1852, no. 338; 1853, no. 378; 1854, no. 360; 1855, no. 425; 1856, no. 245; 1859, no. 297.

ON DEPOSIT: Pennsylvania Academy of the Fine Arts, Philadelphia, 1851-1863; Metropolitan Museum, 1881-1923; Virginia Museum of Fine Arts, Richmond, 1954-1964.

EX COLL.: Lord Cremorne (from 1776); unknown Irish owner (until c. 1803); the artist (1803-1820); Raphael West and Benjamin West, Jr. (1820; sale, George Robins, London, May 25, 1829, no. 135); Armstrong; Mr. and Mrs. Arthur E. S. Seguin, Philadelphia (1839-1852); Mrs. Arthur E. S. Seguin, New York (1852-1888); Mrs. Edward S. R. Seguin, New York (1888-1923).

PURCHASE, MARIA DEWITT JESUP FUND, 1923.

The Battle of La Hogue

64.57

The Battle of La Hogue was fought off Cape La Hogue, near Cherbourg, from May 19 to May 24, 1692, in an effort to restore to the English throne James II, who had been exiled to France in 1687 after his conversion to Catholicism. Preparing to invade England,

Louis XIV had gathered at La Hogue a combined Irish and French army, which was to be transported across the Channel under the command of Marshal Bellefonds and James II with the protection of the Brest fleet of forty-four ships under Admiral the Count of Tourville. Meanwhile, the combined Dutch and English fleets, under Admiral Edward Russell, crossed the Channel, and, after being attacked by Tourville, engaged in a series of encounters. At first the French held their own, but by the fourth day Tourville withdrew a dozen of his ships into the Bay of La Hogue, under the protection of the guns of Fort Lisset and Fort St. Vaast. On the evening of May 23, Admiral George Rooke entered the bay with two hundred small boats and several men-of-war and was successful in burning the six ships under Fort Lisset. On the following morning he returned and destroyed the remaining ships.

In this painting West attempted to capture these final moments. An engraved key identifies Rooke as the most prominent figure at the left and one of the tiny figures on the parapet in the center distance as James II. Dunlap recorded that when West was preparing to paint the battle, "an admiral took him to Spithead, and to give him a lesson on the effect of smoke in a naval engagement, ordered several ships of the fleet to manoeuvre as in action, and fire broadsides, while the painter made notes."

The historical accuracy of West's representation is open to question. The *Soleil Royal*, for example, which occupies a prominent place in the center distance, had been burned earlier at Cherbourg. The introduction of Rooke into the center of action is also probably West's contribution, for it seems unlikely that an officer of his rank would have played so active and so unsheltered a role in the engagement.

When The Battle of La Hogue was first exhibited at the Royal Academy in 1780, the London *Morning Post* objected to "the disgraceful attitude of the French officer in the boat, and the sailor aiming a blow with his fists at a drowning man . . . as circumstances too ludicrous for the sublimity of such a com-

position." Despite this negative note, the *Morning Post* joined most of the newspapers in saluting West's success. The *Morning Chronicle* and *London Advertiser*, for example, said that it exceeded "all that ever came from West's pencil," while the *London Courant* thought that it did "infinite honour to the artist." The picture thus played an important part in helping to further West's reputation as the leading painter of historical subjects in contemporary dress. Indeed, well into the nineteenth century the picture was considered one of the most successful history paintings of its time. In *The Lives of the Most Eminent British Painters and Sculptors*, Alan Cunningham went so far as to call it "the best historic picture of the British school."

West painted this imposing subject twice. A version in the National Gallery, Washington, D. C. (60 $\frac{1}{8}$ x 84 $\frac{3}{8}$ in.), is neither signed nor dated, but is well documented as being the original picture, painted in 1778 for Lord Grosvenor. It was probably that picture that was exhibited at the Royal Academy in 1780. It was also that picture that was engraved by William Woollett in 1781. (The subject was also engraved by Etienne Voysard). Our picture, slightly larger, was painted to hang in West's own gallery at 14 Newman Street, London. It is probably the version of the subject referred to several times in the writings of John Trumbull. In a "List of Pictures done in London 1784" included in an "Account of Paintings by Jno. Trumbull Copied from an Early Book which was Ruined by Damp," Trumbull recorded: "The Battle of LaHogue. Copied for Mr. West, from his original picture.—the Same Size, but on a Cloth—12 inches longer, & 6 inches higher:—this extra size is left equally on every side, with a view to enlarge the Composition for a Companion to the Copy of Wolfe.—This Copy was painted up entirely at once, and will only be retouched and harmonized by Mr. West;—the universal Shadow was blue black prepared by Jenkins, by means of which the union & Silvery tone were obtained—this picture was begun by Mr. Raphael LeMar West, who was soon fatigued and gave it up;—it was finished by me

in less than Sixty days, and given to Mr. West." In a note added in 1813, Trumbull wrote: "It now hangs in his [West's] painting Room, having been continued to the whole surface of the Cloth by him, and is valued at Guineas 600." In his autobiography Trumbull noted that he had finished the picture in the summer of 1785 and admitted that the work had been of "inestimable importance" to him.

In few instances is the work of West's studio more fully documented. Although the tendency is to attribute to West himself the acres of canvas that came from his studio, the truth is that, following standard studio practice, he relied heavily on his assistants and pupils to help in the execution of many of his works, especially those of large size. It is often impossible to sort out West's own contribution from that of his studio assistants; so close, for example, did Trumbull come to West's manner that many of his own historical paintings and small portrait sketches are painted in a style very close to West's.

Although the picture is inscribed "B. West 1778, Retouched 1806," the evidence cited here indicates that the picture was largely painted about 1784–1785. The inscription appears to have been added at one time, that is in 1806, when West did an undetermined amount of work on the picture. According to Joseph Farington's diary, in that year West had Lord Grosvenor's La Hogue in his studio for cleaning, and it was probably the presence of that picture that prompted him to make a few alterations in our version. Despite these changes, the picture still varies slightly from the Grosvenor-National Gallery picture, in which, for example, the large figure at the right is bald. Our picture also has several additional figures at the left. It is generally darker in tone and softer in execution.

Oil on canvas, 64 $\frac{1}{2}$ x 96 in.

Signed, dated, and inscribed (on transom of boat, at left center): B. West 1778, Retouched 1806.

REFERENCES: *Morning Chronicle and London Advertiser* (May 2, 1780); *Public Advertiser* (London) (May 2, 1780); *Morning Post* (Lon-

don) (May 4, 1780); and *London Courant* (May 6, 1780), discuss the painting of this subject in the Royal Academy exhibition of 1780 // "A Correct Catalogue of the Works of Benjamin West, Esq.," *The Port Folio*, vi (1811), p. 548, lists "the second picture of the Battle of La Hogue, with alterations" among the "pictures painted by Mr. West for his own Collection" // J. Galt, *The Life, Studies, and Works of Benjamin West* (1820), II, p. 220, lists a painting of this subject; p. 225, lists the "first and second pictures of the Battle of La Hogue" // C. Smart, *West's Gallery* (1823), p. 3, no. 28, lists a drawing of this subject; p. 17, no. 69, lists a painting of this subject, probably ours, on exhibition in the Great Room at 14 Newman Street, London // *Letter from the Sons of Benjamin West . . . Offering to Sell to the Government of the United States Sundry Paintings of that Artist* (Dec. 11, 1826) (19th Congress, 2nd Session, House of Representatives, Doc. No. 8), p. 5, no. 8, lists our picture

// *Catalogue Raisonné of . . . the Works of . . . Benjamin West*, sale cat. (1829), p. 32, no. 101, describes this picture // W. Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (1834), I, p. 65, discusses it; pp. 88–91, discusses it in connection with a Dutch painting using the same composition; p. 93, says that the version of this subject sold to Monckton in 1829 must have been a copy // J. Trumbull, *Autobiography, Reminiscences and Letters of John Trumbull* (1841), p. 92 // A. Cunningham, *The Lives of the Most Eminent British Painters and Sculptors* (1868), II, p. 53 // L. Fagan, *A Catalogue Raisonné of the Engraved Works of William Woollett* (1885), pp. 52f., lists eight states of Woollett's engraving as well as copies by Klauber and Voysard // J. Farington, *The Farington Diary*, ed. J. Greig (1924), III, pp. 227, 270 // T. Sizer, *The Yale University Library Gazette*, XXXII (1948), pp. 121f., gives entry from Trumbull's early account book // M. S. Robinson,





95.22.5

letter to W. P. Campbell (Jan. 11, 1960), copy in Museum Archives // W. P. Campbell, letters in Museum Archives (1964).

EXHIBITED: West's Gallery, London, about 1785-1829; Royal Academy, London, 1888, no. 154; James Graham and Sons, New York, 1962, *Benjamin West*, no. 5.

EX COLL.: the artist (c. 1785-1820); Raphael West and Benjamin West, Jr. (1820; sale, George Robins, London, May 23, 1829, no. 101, 370 gns.); J. Monckton, London (from 1829); Edward P. Monckton, Fineshade Abbey, Northants., England (1840-after 1915); George E. Monckton, Fineshade Abbey (sale, Sotheby's, London, Feb. 10, 1921); [Sutton]; Mr. and Mrs. William B. Chapoton, Leamington, Ontario, Canada; [Sigmund Samuel, Toronto, 1952]; [Bernard Feldman, Philadelphia]; [New York art market, 1958-1964].

PURCHASE, HARRIS BRISBANE DICK FUND, 1964.

Scene from "Orlando Furioso"

95.22.5

For many years this picture was exhibited as Scene from *The Tempest*; later it was called merely Historical Subject. It is now identified as a scene from Canto XXIII of Ariosto's poem "Orlando Furioso." Orlando has been told by a shepherd of the marriage of Angelica and Medoro and, as proof, is offered by the shepherd's wife the bracelet of gems that Angelica had given them as a reward for sheltering her and Medoro. Orlando, recognizing the bracelet as one he had given to Angelica as a token of his love, starts back in surprise and dismay. The disclosure of his loss of Angelica finally drove him to madness.

The picture is a good example of West's grand theatrical style. It is neither signed nor dated, but another version of the subject (Toledo Museum of Art), called *The Hero Returned*, is signed and dated 1793.

Oil on canvas, 36 x 28 in.

REFERENCES: *Letter from the Sons of Benjamin West . . . Offering to Sell to the Government of the United States Sundry Paintings of that Artist* (Dec. 11, 1826) (19th Congress, 2nd Session, House of Representatives, Doc. No. 8), p. 6, no. 44, lists a picture called Angelica and Medor, 3' x 2' 4" (probably this picture) // *Catalogue Raisonné of . . . the Works of . . . Benjamin West*, sale cat. (1829), p. 51, no. 172, lists a picture called Angelica and Medoro, "3 feet high by 2 feet 4 inches wide" (probably this picture) // B. Goodwin, *The Toledo Museum of Art News*, no. 36 (May 1920), unpagged, illustrates and discusses the Toledo version.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1851, no. 249; 1852, no. 247; 1854, no. 202; 1855, no. 212; 1856, no. 218 (as Scene from *The Tempest*).

ON DEPOSIT: Pennsylvania Academy of the Fine Arts, Philadelphia, 1851-1863; Metropolitan Museum, 1881-1923.

EX COLL.: the artist (until 1820); Raphael West and Benjamin West, Jr. (1820; sale,

George Robins, London, May 25, 1829, no. 172) (?); Mr. and Mrs. Arthur E. S. Seguin, Philadelphia (1839-1852); Mrs. Arthur E. S. Seguin, New York (1852-1888); Mrs. Edward S. R. Seguin, New York (1888-1923).

PURCHASE, MARIA DEWITT JESUP FUND, 1923.

The Wise Men's Offering

64.9

In 1780 King George III decided to erect a private chapel in the Horns' Court at Windsor, "for the purpose of displaying," John Galt wrote, "a pictorial illustration of the history of revealed religion." As the royal painter, West was requested to draw up a list of subjects from the Bible. Religious paintings for churches were frowned on at the time in England, but after receiving clerical approval, West immediately turned to the project; he worked on it sporadically until 1801, when he was discharged by James Wyatt, royal architect and recently appointed president of the Royal Academy.

This painting, done in 1794, is a sketch for a stained-glass window intended for the west end of the chapel. The decorations of the chapel no longer survive (or were never completed), and it is only in the royal documents and in preparatory studies such as this that the scheme is preserved. This picture is painted with a fresher and more fluid touch than West's large finished religious pictures. In composition it is Italianate, grand and baroque.

Two other sketches of similar dimensions that also probably relate to the Windsor decorations, one for St. Paul Shaking off the Viper (1786), the other for The Ascension (1801), are in the Tate Gallery, London.

Oil on canvas, 50¾ x 23 in.

Signed and dated (at lower right): B. West/
1794.

REFERENCES: "A Correct Catalogue of the Works of Benjamin West, Esq.," *The Port Folio*, vi (1811), pp. 542ff., lists four pictures with this subject // J. Galt, *The Life, Studies, and Works of Benjamin West* (1820), II, pp.

51-56, 193-199, 209-215, discusses the Windsor Castle decorations; p. 217, lists "the cartoon of the Magi presenting Gifts to our Saviour" for the west window in the Collegiate Church at Windsor; p. 225, lists "the Magi bringing Presents to our Saviour"; p. 227, lists "the large sketch of the window at Windsor, of the Magi presenting Gifts to the Infant Christ" // C. Smart, *West's Gallery* (1823), p. 16, no. 66, lists two paintings of this subject on exhibition in the Great Room at 14 Newman Street, London // *Letter from the Sons of Benjamin West . . . Offering to Sell to the Government of the United States Sundry Paintings of*





50.232.1



50.232.2

that Artist (Dec. 11, 1826) (19th Congress, 2nd Session, House of Representatives, Doc. No. 8), p. 6, no. 41, lists our picture // H. von Erffa, letter in Museum Archives (Aug. 18, 1964).

EXHIBITED: West's Gallery, London, 1794-1829; British Institution, London, 1833, no. 41 (lent by Joseph Neeld).

EX COLL.: the artist (until 1820); Raphael West and Benjamin West, Jr. (1820; sale, George Robins, London, May 23, 1829, no. 68); Joseph Neeld (1833); L. W. Neeld (sale, Christie's, London, July 13, 1945, no. 164); Corbould; [John Mitchell, London, and Charles Childs, Boston]; [Mirell Galleries, Miami, Florida]; [New York art market].

GIFT OF MR. AND MRS. JAMES W. FOSBURGH, 1964.

Peter Beckford

50.232.1

Peter Beckford (died 1735) was born in Jamaica and spent his entire life there. He inherited a vast estate of sugar plantations, plate, and slaves, and increased his holdings

by marrying the heiress Bathshua Hering. In this portrait Beckford is dressed in an approximation of the garb of a Restoration dandy and leans elegantly on a crumpled map of Jamaica, upon which he maintains a firm patrician grasp. From this picture no one would ever guess that he was the son of a bold Jamaican buccaneer or that he was a provincial rakehell accused of murder.

This portrait and its companion (see below) were painted in 1797, many years after the deaths of Mr. and Mrs. Beckford. The faces were probably copied from miniatures or other portraits. These pictures were among those painted by West in response to William Beckford's demand for suitably impressive ancestor portraits for the theatrical interior of his fantastic neo-Gothic palace, Fonthill Abbey. (Two others, of William Beckford's mother and aunt, are now in the National Gallery, Washington, D. C.). They were conceived as part of a decorative scheme, and this may account for their impersonal character, theatrical costumes, and slightly larger-than-life scale. They were hung very high on the walls of a monumental salon whose decora-

tion was insistently heraldic and genealogical, where they balanced similar ranks of family portraits.

Oil on canvas, 57 x 45½ in.

Signed and dated (at lower right): B. West/1797.

REFERENCES: "A Correct Catalogue of the Works of Benjamin West, Esq.," *The Port Folio*, VI (1811), p. 545, lists "four half lengths," painted for William Beckford // A. T. Gardner, *Met. Mus. Bull.*, XIII (1954), pp. 41f.

EX COLL.: William Beckford, Fonthill Abbey, Wiltshire, and Bath, England (1797-1844); Susan Euphemia Beckford, tenth Duchess of Hamilton, Hamilton Castle (1844-1859); William Alexander Anthony Archibald, eleventh Duke of Hamilton (1859-1863); William Archibald Louis Stephen, twelfth Duke of Hamilton (1863-1895); estate of the twelfth Duke of Hamilton (1895; sale, Christie's, London, Nov. 5, 1919, no. 75; portrait of Mrs. Peter Beckford, no. 76, as Busbua [sic] Beckford); [Tooth Brothers, London, from 1919]; John R. Morron.

BEQUEST OF JOHN R. MORRON, 1950.

Mrs. Peter Beckford

50.232.2

Bathshua Hering Beckford, the daughter of Colonel Julines Hering, was born in Jamaica and died there about 1750. She was the mother of the famous Alderman Beckford, who was twice Lord Mayor of London. Her grandson William Beckford was the eccentric art collector, author of *Vathek*, and builder of Fonthill Abbey, where this picture and its companion (see above) originally hung.

Oil on canvas, 57 x 45½ in.

Signed and dated (at lower right): B. West/1797. Inscribed (on lining canvas): Busbua Beckford/ wife of Peter Beckford Esq^r. and/ Daughter & Heir of Colonel Jutives Hering.

REFERENCES: See preceding entry.

EX COLL.: See preceding entry.

BEQUEST OF JOHN R. MORRON, 1950.

Omnia Vincit Amor, or The Power of Love in the Three Elements

95.22.1

Cupid with his torch, followed by Venus with her doves, holds in check the elements Earth, Water, and Air, represented by a lion, a sea-horse, and an eagle; he is assisted by three cherubs. The fourth element, Fire, is perhaps represented by Cupid's torch, which lights the fire of love that conquers all. The pose of Cupid is taken from the Laocoön, one of West's favorite sources in his middle years.

The picture is undated, but Dunlap reported that Sully saw it in West's painting room in 1809 or 1810. It was exhibited at the Royal Academy in 1811. Grose Evans pointed out that although the picture postdates the period in which West's style was dominated by the theories set forth by Edmund Burke, in his *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757), the confused forms of the animals perpetuate the "obscurity" advocated by Burke. "It is probable," Evans wrote, "that he deliberately rejected normal spatial relationships when painting fabulous creatures, like the powers of darkness or allegorical beings."

Oil on canvas, 70¾ x 80½ in.

REFERENCES: C. Smart, *West's Gallery* (1823), p. 27, no. 86, lists a painting with this title on exhibition "over the arch" in the Inner Room at 14 Newman Street, London (probably our painting) // *Letter from the Sons of Benjamin West . . . Offering to Sell to the Government of the United States Sundry Paintings of that Artist* (Dec. 11, 1826) (19th Congress, 2nd Session, House of Representatives, Doc. No. 8), p. 5, no. 9, lists it as *The Triumph of Love over Animated Nature* // W. Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (1834), II, p. 124 // G. Evans, *Benjamin West and the Taste of His Times* (1959), p. 77, discusses the source of Cupid; pp. 79f.

EXHIBITED: Royal Academy, London, 1811,



95.22.1

no. 63; Pennsylvania Academy of the Fine Arts, Philadelphia, 1851, no. 241; 1852, no. 243; 1853, no. 241; 1854, no. 206; 1855, no. 230; 1856, no. 235; 1856, *Fall Exhibition*, no. 147; 1857, no. 207; 1859, no. 262; 1860, no. 184; 1863, no. 284 (as *The Triumph of Love*); Metropolitan Museum, 1896, *Retrospective Exhibition of American Paintings*, no. 208 (as *The Triumph of Love*).

ON DEPOSIT: Pennsylvania Academy of the

Fine Arts, Philadelphia, 1851–1863; Metropolitan Museum, 1881–1923.

EX COLL.: the artist (until 1820); Raphael West and Benjamin West, Jr. (1820; sale, George Robins, London, May 25, 1829, no. 143); Bone; Mr. and Mrs. Arthur E. S. Seguin, Philadelphia (1839–1852); Mrs. Arthur E. S. Seguin, New York (1852–1888); Mrs. Edward S. R. Seguin, New York (1888–1923).

PURCHASE, MARIA DEWITT JESUP FUND, 1923.

John Singleton Copley

BORN 1738; died 1815. John Singleton Copley was America's foremost painter of the eighteenth century. He was born in Boston, the son of Richard and Mary Copley, who had only recently emigrated from Ireland. The death of young Copley's father and his mother's subsequent marriage to the English-trained engraver Peter Pelham in 1748 introduced the youth to an atmosphere where prints, paintings, and artists' supplies were familiar household accessories. Copley certainly received some training from his stepfather. The copies of old masters remaining in the studio at one time occupied by John Smibert (see p. 1) gave him some idea of the traditions of European painting.

Copley's earliest works, some of them copies after allegorical prints, date from 1753 and 1754; by 1755 he had established himself as a professional painter in Boston, turning out stiff but competent likenesses in the manner of John Greenwood and Joseph Badger. The appearance of Joseph Blackburn in New England in 1754 had an immediate effect on his style, and within a few years Copley had surpassed Blackburn's repetitive rococo formulas, probably causing the visiting foreigner to seek his fortune elsewhere. Like virtually all the colonial portraitists, Copley was influenced by the stock compositions readily available in the form of British mezzotints, but gradually he developed a personal and penetrating style, in which he effectively captured the character of the mercantile aristocracy of pre-Revolutionary Boston.

From the outset of his career, despite his isolation in provincial Boston, Copley had been intensely interested in improving his work to meet international standards. Writing to West and Reynolds in London, he complained bitterly about the lack of interest in painting in America. "Was it not for preserving the resemblance [sic] of particular persons," he wrote, "painting would not be known in this place." Repeatedly, he sought advice from his English contemporaries, and, finally, in 1766, he nervously submitted his *Boy with the Squirrel*, a portrait of his half-brother Henry Pelham (private collection), to the Society of Artists in London, where, a friend of his reported, "it was universally allowed to be the best Picture of its kind that appeared on that occasion." With such evidence of Copley's ability, West and Reynolds urged him to study in England before his "Manner and Taste were corrupted or fixed by working in . . . [his] little way at Boston."

Meanwhile, however, Copley's marriage in 1769 to the daughter of a prominent Boston merchant and his increasing prosperity in the provincial capital discouraged him from giving up the security of his well-planted roots in favor of the uncertain benefits

of international study and travel. He temporarily abandoned plans to go to Europe, and with an expanding reputation throughout the colonies, made arrangements for a painting trip to New York in 1771. A list of subscribers awaited his arrival, and the enthusiasm with which he was greeted detained him in the city for six months.

After several more years of feverish activity in Boston, Copley finally sailed for Europe in 1774. On the Continent he followed the traditional pilgrimage route of the traveling artist, visiting the great galleries to see the old masters and pausing briefly to execute an original painting or a copy.

Returning to England, where he was reunited with his family, who had fled from the Revolution at home, Copley soon became an important figure in the London art world. In 1776 he was elected an Associate of the Royal Academy, and in 1783 he became a full Member. Following West and his British contemporaries, he quickly became interested in history painting. To meet the increasing artistic demands of such projects as *The Death of Chatham*, *The Siege of Gibraltar*, *The Tribute Money*, and *The Death of Major Pierson*, he began to make a large number of preparatory drawings and oil sketches. His style of painting changed, too, and in place of the "liney" technique of his Boston portraits, he adopted a bolder and more vigorous brushstroke in the manner of his English and continental contemporaries. Although many of his later works have been severely criticized, some of them are of excellent quality and should not be condemned because of their departure from the more familiar and more intimate style of Copley's American portraits. Although always considered an American painter, Copley spent more than half his career in England working as a member of the British School. He died in London.

The Return of Neptune

59.198

Three of Copley's earliest surviving works have mythological subjects derived from prints that he undoubtedly obtained from the shop of his painter-engraver stepfather, Peter Pelham. *The Return of Neptune* was based on an engraving of 1749 by Simon François Ravenet after a design by the Italian painter Andrea Casali. The subject is a stock cliché of Italian painting. The god of the sea, a bearded old man, moves over the waves of his watery domain in a triumphal shallop drawn by a quadriga of sea horses. Neptune is attended by mermaids, tritons, and marine amorini all bearing the proper attributes—kelp, conch, trident, globe, and crown—or at the very

least, as in the case of the mermaids, wearing suitable expressions of satisfaction and marine prepotency. One triton is winding a blast of foghorn notes upon a conch shell to herald the approach of Neptune. These classic elements are all composed to make a correct and grandiose if trite scheme.

A comparison of our painting with a copy of the engraving shows how closely and correctly Copley followed the print, and where he used his own ideas to modify the picture. The sea horses' heads, for instance, look blocky and strange in the painting, but this is the result of his having copied the forms exactly as the engraver showed them. On the other hand, Copley supplied a horizon line and left out one or two touches that were unclear in



59.198

the engraving. His main contribution, however, was in the color (presumably not indicated on the engraving), which is, even at this early stage, typical of much of his later work. Its stark primitive style, depending heavily upon silhouette, suggests that this painting is probably earlier than Copley's *Mars, Venus and Vulcan* (collection of Mrs. James F. Chapman, Pueblo, Colorado), dated 1754, and his *Galatea* (Museum of Fine Arts, Boston), also generally dated 1754; it was probably painted in 1753, to which year the earliest portraits attributed to him have also been assigned.

Oil on canvas, 27½ x 44½ in.

REFERENCES: A. T. Perkins, *John Singleton Copley* (1873), p. 89, describes this painting; mentions a smaller version of the same subject, the composition reversed, then in the possession of Mrs. C. B. Raymond, Boston // A. T. Gardner, *Met. Mus. Bull.*, xx (1962), pp. 257-263, reproduces the engraved source; says the Casali engraving was based on a theat-

rical transparency that ornamented a machine for the display of fireworks in celebration of the signing of the treaty of Aix-la-Chapelle in 1748.

EX COLL.: Jonathan Simpson, Boston (by 1774); Miss Simpson (at least until 1873); Mr. and Mrs. J. Nelson Borland; Mrs. Orme Wilson.

GIFT OF MRS. ORME WILSON, IN MEMORY OF HER PARENTS, MR. AND MRS. J. NELSON BORLAND, 1959.

Mrs. Jerathmael Bowers 15.128

Mary Sherburne (1735-1799) was the daughter of Joseph Sherburne (see below) by his marriage to Mary Watson in 1734. As her father's sole heir, she received a substantial fortune—a dowry of forty thousand pounds sterling when she married in 1763 and an



15.128

additional twenty thousand upon his death in 1779. Her husband, Jerathmael Bowers, was from a wealthy and prominent Quaker family who lived at Somerset, Bristol County, Massachusetts. At Somerset he built an elaborate house for his bride, several rooms from which are now installed in the Henry Francis du Pont Winterthur Museum, Delaware. He also owned other properties in Massachusetts

and a farm called Beaver Tale on the island of Conanicut, Rhode Island. Although he was a Tory, Bowers seems to have been especially unpopular with Governor Francis Bernard of Massachusetts, who six times blocked his appointment to the General Assembly. At the outbreak of the Revolution, he was imprisoned for his Loyalist sympathies and denied contact with his family and friends for many

months. Subsequently, he was considered too great an enemy of the American cause to remain at his home in Rhode Island, where the rebel army was encamped. When he was elected to the General Court in 1783, the selectmen of Rehoboth forced his resignation, remembering that he had been a Loyalist in the recent struggle.

Mary and Jerathmael Bowers had one son and three daughters. Their son John laid out Somerset Street in Boston, which traversed the extensive Beacon Hill estate of Mrs. Bowers's father, Joseph Sherburne.

The portrait of Mrs. Bowers is based on a British mezzotint by James McArdell, after a portrait of Lady Caroline Russell painted by Sir Joshua Reynolds in 1759. Copley followed his model with amazing exactitude, duplicating all the details of costume and background, merely inserting the face of Mrs. Bowers in place of that of Lady Russell. The identification of this source by the Museum in 1916 appears to have been the first time that a specific European print was named as the prototype of a colonial portrait. Subsequently, additional examples of Copley's sources were cited, leading the late Waldron Phoenix Belknap to conclude that British mezzotints formed the major source of inspiration for American portraits of the eighteenth century.

This portrait is neither signed nor dated. It has been variously assigned to the years between 1761 and 1765—the artist's stylistic uniformity during the early sixties makes a more exact determination difficult. Technically and stylistically, the picture is a transition between the primitive likenesses of Copley's earliest years and the elegant portraits of his maturity. The painting retains its original carved and gilded frame.

Oil on canvas, 49 $\frac{7}{8}$ x 39 $\frac{3}{4}$ in.

REFERENCES: A. T. Perkins, *John Singleton Copley* (1873), p. 37, says this painting was then owned by Mrs. Bowers's granddaughter, Miss Mary Danforth, Boston // F. W. Bayley, *The Life and Works of John Singleton Copley* (1915), p. 63 // B. Burroughs, *Met. Mus. Bull.*, xi (1916), p. 21 // *Met. Mus. Bull.*, xi

(1916), p. 76, says it was based on an engraving by McArdell after Reynolds's portrait of Lady Caroline Russell // W. Salisbury, *The Antiquarian*, xii (1929), pp. 48f., admires it for its "natural posing of the head and hands" // *Connoisseur*, LXXXV (1930), p. 397, says it was painted just before Copley left America in 1774 // T. Bolton and H. L. Binsse, *The Antiquarian*, xv (1930), p. 116, tentatively date it about 1765 // J. H. Morgan, *Antiques*, xxxi (1937), pp. 116f. // B. N. Parker and A. B. Wheeler, *John Singleton Copley* (1938), pp. 41f., say it was "probably painted in 1763 or 1764 shortly after the sale of British mezzotints in Boston in 1762" // J. T. Flexner, *First Flowers of Our Wilderness* (1947), pp. 217ff., 345, dates it about 1763-1764 // F. A. Sweet, *Art Quarterly*, xiv (1951), pp. 151f. // W. P. Belknap, *American Colonial Painting*, ed. C. C. Sellers (1959), pp. 274, 315, dates it about 1763 // A. S. Roe, letter in Museum Archives (April 5, 1964), says that the subject may be Mary Plaisted, who became the third wife of Joseph Sherburne.

EXHIBITED: Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL. descendants of Mrs. Bowers.

PURCHASE, ROGERS FUND, 1915.

Mrs. Sylvanus Bourne

24.79

Mercy Gorham (1695-1782) was a member of an old Cape Cod family. In 1718 she married Sylvanus Bourne, and two years later they settled in Barnstable, where, through his mercantile interests, Bourne accumulated a substantial fortune for his wife and eleven children. Bourne was also active in various public offices, serving as a colonel in the militia, a member of the King's Council for more than twenty years, and a judge of the Court of Common Pleas. When he died in 1763, he was chief justice.

This portrait was painted in 1766, when Mrs. Bourne was seventy-one. At most only a few years later than the superficially elegant, fashionable portrait of Mrs. Jerathmael



24.79

Bowers (see above), it exhibits a remarkable advance over the rather dry, print-inspired technique that allies the Bowers portrait with Copley's earliest essays. Here, Copley has shown a remarkable understanding of paint and its expressive qualities. The portrait is one of Copley's most appealing studies of character. It catches the brightly alert dowager as she glances up momentarily from the book that has been the object of her concentrated attention. Except for the facial features, the portrait is identical to that of Mrs. James Russell (Museum of Fine Arts, Boston) and to the damaged and perhaps reduced portrait of Mrs. Elizabeth Austin (collection of Winthrop Kent, Buffalo, New York). The chair itself is one that appears in many of Copley's portraits and may have been part of his own household furnishings. The portrait retains its original carved and gilded frame.

Oil on canvas, 50¼ x 40 in.

Signed and dated (at right center): Jn^o S: Copley/ Pin^x 1766.

REFERENCES: F. W. Bayley, *The Life and Works of John Singleton Copley* (1915), p. 60, says the location of this painting is unknown // H. B. Wehle, *Met. Mus. Bull.*, xix (1924), pp. 270f. // T. Bolton and H. L. Binsse, *The Antiquarian*, xv (1930), pp. 76f. // J. W. Lane, *Apollo*, xxv (1937), p. 101 // B. N. Parker and A. B. Wheeler, *John Singleton Copley* (1938), pp. 38f.

EXHIBITED: Cape Cod Association, Boston, 1851; Metropolitan Museum, 1936-1937, *Paintings by John Singleton Copley*, no. 18; Metropolitan Museum, 1939, *Life in America*, no. 20; Art Institute of Chicago, 1949, *From Colony to Nation*, no. 34; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL. descendants of Mrs. Bourne.

PURCHASE, MORRIS K. JESUP Fund, 1924.

Joseph Sherburne

23.143

Joseph Sherburne (1710-1799) was born in Portsmouth, New Hampshire, the son of Mary Lovell and Judge Joseph Sherburne, a man of considerable wealth who had served variously as mariner, merchant, selectman, member of the King's Council, and justice of the Supreme Court. The Sherburnes moved to Boston sometime before 1738, in which year the subject of this portrait became a member of the Brattle Square Church. During his first years in Boston he was active in the East India Trade, and later made a large fortune as a hardware merchant.

Sherburne's name appears frequently in the town records of Boston. As the owner of extensive lands on Beacon Hill, in an area now bounded by Bowdoin, Somerset, and Beacon Streets, he was active in 1752 on a committee of five for the protection of the Hill, which was in danger of being spoiled by those who were digging into it for gravel.

Sherburne was married three times, first in 1734 to Mary Watson, by whom he had one daughter, Mary (see Mrs. Jerathmael Bowers, above). Three years later Sherburne married Eunice Hubbard, and again, three years later, he married Mary Plaisted of Salem, whose two children both died at an early age.

Sherburne himself died at sixty-nine and was buried in the King's Chapel Burying Ground, Boston. An inventory of his estate shows a total of £19,400, including a "coat of arms" valued at £30.

This portrait of Sherburne shows him in the informality of his banyan and turban, seated in a natural and comfortable position on a Chippendale-style side chair. It was painted by Copley at the height of his career, after he had abandoned the artificial formality of such earlier works as Mrs. Jerathmael Bowers. Portraits such as this show that although Copley had little formal training, he had developed a remarkable ability to compose, draw, model, and render the difficult textures and reflections of silk damask. On the basis of his own skill and the advice he had received from Reynolds and West in London, he was able to turn out portraits that stand well above the level of accomplishment of his predecessors and contemporaries in New England. Although undated, this picture is close in style to a portrait of Nicholas Boylston, dated 1767, and a portrait of Thomas Hubbard that has been assigned to the same year (both Harvard University).

Oil on canvas, 50 x 40 in.

REFERENCES: J. M. Lansing, *Met. Mus. Bull.*, xviii (1923), pp. 208f., says this portrait was painted about 1770 // B. N. Parker and A. B. Wheeler, *John Singleton Copley* (1938), pp. 181f., date it about 1770.

EXHIBITED: Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

ON DEPOSIT: Cincinnati Art Museum, 1889-1923.

EX COLL.: descendants of Joseph Sherburne.

PURCHASE, AMELIA B. LAZARUS FUND, 1923.



23.143

Samuel Verplanck

39.173

Samuel Verplanck (1739-1820) was born in New York, the second son of Gulian and Mary Crommelin Verplanck and a member of the fifth generation of Verplancks in America. The earliest catalogue of King's College, printed in Latin in 1774, lists him as a member of the first graduating class, in 1758. After graduation, he went to Amsterdam, where he gained experience in banking in the counting house of his uncle, Daniel Crommelin. He married Crommelin's daughter Judith in 1761, and after further mercantile training and travel abroad, he returned to America in 1763.

Samuel Verplanck was one of the two dozen founders of the New York Chamber of Commerce in 1768. He served as a member of the General Committee of Safety, organized to take charge of the city government upon the seizure of the public buildings in May 1775. Verplanck further declared his Whig sympathies by signing the Declaration of Association



39-173

and Union and by allowing the American troops to occupy his country estate near Fishkill, which was also the place where the Order of the Cincinnati was founded in 1783.

This portrait is unsigned and undated, but it can be assigned to Copley's single trip to New York, in 1771, at which time he also painted the portraits of Samuel's son Daniel Crommelin Verplanck and his brother Gulian Verplanck (see below). Through the simplest of compositional and technical means, Copley created a memorable portrait.

The portrait of Samuel Verplanck descended in his family until it was given to the Museum in 1939 by his great-great grandson, as part of the contents of the Verplanck Room in the American Wing; the furnishings for this room, gathered from various members of the family, are largely from Verplanck's house in Wall Street and have been arranged to show the appearance of a New York parlor of the pre-Revolutionary period. Among the Verplanck family documents owned by the Museum are a family Bible, which records Samuel's birth in 1739; the contract of his marriage to Judith Crommelin; his will, dated 1793 and probated in 1820; and his Latin diploma from King's College, signed by the college's first president,

Samuel Johnson. It was the appearance of this diploma several decades ago that finally dispelled the theory that in the early days of King's College the president of the college placed a Hebrew psalter in the hands of the graduates instead of issuing diplomas.

Oil on canvas, 30 x 25 in.

Inscribed (on old stretcher, by a later hand): Portrait of Samuel VerPlanck by Copley/owner Samuel VerPlanck, Fishkill on the Hudson/N.Y.

REFERENCES: Massachusetts Historical Society, *Letters and Papers of John Singleton Copley and Henry Pelham* (1914), p. 175, gives letter of Nov. 24, 1771, mentioning Copley's visit to the Verplanck house // F. W. Bayley, *The Life and Works of John Singleton Copley* (1915), p. 247, dates this picture about 1770; says it was then owned by Samuel Verplanck, Fishkill, New York // B. N. Parker and A. B. Wheeler, *John Singleton Copley* (1938), pp. 196f., say it was painted during Copley's visit to New York in 1771 and it was then owned by James DeLancey Verplanck, Fishkill, New York // J. Downs, *Met. Mus. Bull.*, xxxvi (1941), pp. 218-224 // V. D. Andrus, *Met. Mus. Bull.*, vii (1949), pp. 261-265.

EXHIBITED: Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

GIFT OF JAMES DELANCEY VERPLANCK, 1939.

Daniel Crommelin Verplanck 49.12

Daniel Crommelin Verplanck (1762-1834) was born in New York and spent the early part of his life in the family home on lower Wall Street. He was the eldest son of Judith Crommelin and Samuel Verplanck (see above). The young Verplanck graduated from Columbia College (formerly King's College) in 1788. Three years earlier he had married Elizabeth Johnson, daughter of the first president of Columbia and granddaughter of the first president of King's College. They had two children. Following her death in 1789, Verplanck married Ann Walton, who added seven more



49.12

children to his household. The Verplancks lived on Wall Street until 1804, when they moved to Mount Gulian, the family estate at Fishkill on the Hudson. Less active than his father in public affairs, Daniel represented Dutchess County in Congress from 1803 to 1809 and later served as one of the county judges. He spent most of his life, however, as a gentleman-farmer, and earned a reputation among his friends as a collector of silver, and a fine judge of wine.

Painted in 1771 when Daniel Verplanck was nine years old, this portrait represents Copley at the height of his power. The picture is one of his most successful portraits of a child. The background has traditionally been called a view from the Verplanck house at Fishkill, looking toward Mount Gulian.

Oil on canvas, 49½ x 40 in.

REFERENCES: W. Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (1834), I, p. 109, erroneously says this picture was painted in 1773 when Copley lived in New York; quotes a letter from the Hon. Gulian C. Verplanck about it // A. T. Perkins, *John Singleton Copley* (1873), pp. 114f., says it was painted in New York in 1773

and it was then owned by the estate of the late Gulian C. Verplanck // Massachusetts Historical Society, *Letters and Papers of John Singleton Copley and Henry Pelham* (1914), p. 175, gives letter of Nov. 24, 1771, mentioning Copley's visit to the Verplanck house // F. W. Bayley, *The Life and Works of John Singleton Copley* (1915), p. 246, says it was owned by W. E. Verplanck, Fishkill-on-Hudson // T. Bolton and H. L. Binsse, *The Antiquarian*, xv (1930), p. 118, say it was painted in 1771 // B. N. Parker and A. B. Wheeler, *John Singleton Copley* (1938), pp. 194f., say it was undoubtedly painted in 1771 on Copley's trip to New York and give owner as W. Everett Verplanck, Salem, Massachusetts // V. D. Andrus, *Met. Mus. Bull.*, vii (1949), pp. 261-265.

EXHIBITED: Brooklyn Museum, 1917, *Early American Paintings*, no. 19 (as Boy and Squirrel; lent by William E. Verplanck); Society of Colonial Dames, New York, 1930 (lent by William E. Verplanck); Museum of Fine Arts, Boston, 1938, *John Singleton Copley Loan Exhibition*, no. 75 (lent by W. Everett Verplanck); Metropolitan Museum, 1939, *Life in America*, no. 24 (lent by W. Everett Verplanck); Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: the Verplanck family (until 1949); [M. Knoedler and Co., New York, 1949]; Bayard Verplanck.

GIFT OF BAYARD VERPLANCK, 1949.

Gulian Verplanck

49.13

Gulian Verplanck (1751-1799) was the youngest son of Gulian and Mary Crommelin Verplanck, and the brother of Samuel Verplanck (see above). Following a family tradition established by Samuel, Gulian attended King's College. After his graduation with the class of 1768, he went to Holland to get practical experience in mercantile and banking procedures in his uncle's firm, Daniel Crommelin and Sons. Returning to America after traveling through Europe, Verplanck pursued a short but highly successful career combining

business and politics. He was active first as a stockholder and then as a member of the board of directors of the Bank of New York; in 1791 he was elected to its presidency, a position he held until his death. His political career included service as a representative in the New York State Assembly in 1788, and as speaker in 1791 and 1796. In 1784 Verplanck married Cornelia Johnston, and they had seven children. They lived in a house in the vicinity of Riverside Drive and 123rd Street, New York.

This unusually attractive portrait was painted in 1771, during Copley's brief visit to New York. Several years later, in March 1775, Gulian wrote to his brother Samuel from Rome, recalling his earlier encounter with Copley: "... I have the satisfaction of finding Mr. Copley in Italy Whom I persuaded to go to Naples with me, He has just finished two excellent Portraits of Mr. & Mrs. Izard who are likewise here, from the Improvements He has already made in his Manner, & will continue to make from studying the works of the greatest Masters I have no doubt but that He will soon rank with the first Artists of the Age."



Oil on canvas, 36 x 28 in.

REFERENCE: V. D. Andrus, *Met. Mus. Bull.*, VII (1949), pp. 261f., says this picture was painted in New York during Copley's visit in 1771.

EXHIBITED: Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: the Verplanck family (until 1948); [John Levy Galleries, New York, 1948]; [M. Knoedler and Co., New York, 1949]; Mrs. Bayard Verplanck.

GIFT OF MRS. BAYARD VERPLANCK, 1949.

Mrs. John Winthrop

31.109

Hannah Fayerweather (1727-1790), the daughter of Thomas and Hannah Waldo Fayerweather, was baptized at the First Church in Boston February 12, 1727. She was married twice, in 1745 to Parr Tolman and in 1756 to John Winthrop, great-great-grandson of the governor of Massachusetts and the second Hollis Professor of Mathematics and Natural Philosophy at Harvard University. Winthrop carried out important investigations concerning sunspots and earthquakes, earning for his work the distinction of being America's first prominent astronomer. Mrs. Winthrop shared her husband's intellectual interests; in her later years she spoke of being "lonely for Cambridge and the delights of intellectual companionship."

Although the portrait of Mrs. Winthrop has traditionally been dated 1774, a receipt dated June 24, 1773, places it in the previous year. It is the latest of Copley's American works in the Museum's collection and exhibits the intensive realism that was the principal characteristic of his work just before his departure from Boston. He rendered the varying textures of the muslin cap, silk dress, and lace cuffs with remarkable precision; in painting the table surface upon which Mrs. Winthrop's hands rest, he demonstrated a degree of technical competence equalled by few of his English and continental contemporaries.

Oil on canvas, 35½ x 28¾ in.



REFERENCES: A. T. Perkins, *John Singleton Copley* (1873), p. 124, says the painting was then owned by a descendant, Mrs. Harris, of Cambridge // F. W. Bayley, *The Life and Works of John Singleton Copley* (1915), pp. 259f., says it was painted in 1774 and it was then owned by Edward D. Harris, Yonkers, New York // J. M. Lansing, *Met. Mus. Bull.*, xxvii (1932), pp. 52f. // B. N. Parker and A. B. Wheeler, *John Singleton Copley* (1938), pp. 210f., quote receipt dated 1773 for payment of portrait.

EXHIBITED: Metropolitan Museum, 1936–1937, *Paintings by John Singleton Copley*, no. 34; Museum of Fine Arts, Boston, 1938, *John Singleton Copley Loan Exhibition*, no. 86; Metropolitan Museum, 1958–1959, *Fourteen American Masters* (no cat.).

EX COLL. descendants of Mrs. Winthrop.

PURCHASE, MORRIS K. JESUP FUND, 1931.



Midshipman Augustus Brine

43.86.4

Augustus Brine (1770–1840) was the son of Admiral James Brine of the Royal British Navy, by his first wife, Jane Knight. At the age of twelve, in 1782, Brine enlisted in the navy as a midshipman on board the *Bellicieux*, under the command of his father. In 1790 he was made a lieutenant, and eight years later he became a commander. In 1805, during the naval engagements against Napoleon's attempted invasion of England, he held an appointment in the Sea-Fencible Service and commanded the *Medway*. During July 1814, while captain of the *Medway*, he was successful in capturing the American brig-of-war *Syran* off the coast of Africa.

This portrait of young Brine was painted in 1782, seven years after Copley had arrived in England. It is a radical departure from the sober, clearly delineated portraits that had pleased his American patrons and had established for him an international reputation even before he had quit Boston for the fashionable London art world of Benjamin West and the Royal Academy. Having abandoned the tight, "liney" technique of his American works, Copley adopted the bravura of his English contemporaries, moving his brush quickly over the surface, achieving thereby an effect of greater ease and immediacy. Similarly, the composition is more dramatic; the youthful Brine is posed against a stormy sea and turns toward the spectator with an air of casual authority. Although the reputation of Copley's English works has suffered from the vast historical compositions that he painted in the grand manner of West, his unforgettable portraits of Mrs. Seymour Fort, so-called (Wadsworth Atheneum, Hartford), Elkanah Watson (trustees of the estate of Josephine A. Thompson Swann, on loan to The Art Museum, Princeton University), and Augustus Brine show that his powers as a painter developed markedly after his introduction to the old masters and the more brilliant techniques of his British contemporaries.

Oil on canvas, 50 x 40 in.

Signed and dated (at left center): J. S. Copley
Pin/ 1782.

REFERENCES: Christie's, London, *Different Properties*, sale cat. (Dec. 12, 1924), no. 111, erroneously says the painting is signed and dated 1783 // J. L. Allen, *Met. Mus. Bull.*, II (1944), pp. 26of. // J. D. Prown, "The English Career of John Singleton Copley," unpublished Ph.D. dissertation, Harvard University (1961), p. 103.

EXHIBITED: Reinhardt Gallery, New York, 1929; Art Institute of Chicago, 1933, *Century of Progress Exhibition of Paintings and Sculpture*, no. 413; Montreal Museum of Fine Arts, 1950, *The Eighteenth Century Art of France and England*, no. 2; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: the Brine family, Boldre Hill, Lymington, Hampshire; Mrs. Knapton, Stanwell House, Lymington (sale, Christie's, London, Dec. 12, 1924, no. 111); [Frank T. Sabin, London]; Richard de Wolfe Brixey.

BEQUEST OF RICHARD DE WOLFE BRIXEY, 1943.

ATTRIBUTED TO COPLEY

Brook Watson and the Shark

42.71.1

Copley's well-known history painting, Brook Watson and the Shark, created a sensation when it was shown at the Royal Academy in 1778. A critic for the London *Morning Post* numbered it among the "first performances" of the exhibition. "The softness of the colouring, the animation which is displayed in the countenances of the sailors, the efforts of the drowning boy, and the frightened appearance of the man assaulting the shark," he wrote, "constitute altogether a degree of excellence that reflect[s] the highest honour on the composer." Although some critics thought that the postures of the figures were unconvincing, the shark was unreal, and the boat was not at



42.71.1

a proper keel, most agreed with the *General Advertiser* that the picture deserved "particularly to be praised."

Brook Watson was born in England in 1735; orphaned as a youth, he went to Boston to live with a relative, who in 1747 sent him on a voyage to the West Indies, during which he lost his leg to a shark in the harbor of Havana. Following his recovery, he went to Canada and saw action at the battles of Beauséjour and Louisburg. In 1759 he returned to London and embarked on a successful mercantile career. Watson returned to America in 1775, ostensibly on a business trip, but actually as commissary-general to the British army in America. According to Dunlap, he "ingratiated himself with many leading Americans, obtained as much information of their designs as he could, and transmitted it to his chosen masters." In 1782 Watson came to America again and this time was largely responsible for evacuating the Loyalists to Canada after the final defeat of the British. After returning to England, he served as a member of Parliament, agent of the province of New Brunswick, alderman of the City of London, and director of the Bank of England. In 1796 he became lord mayor of London, in which capacity he appears in a full-length portrait attributed to Copley, now at Indianapolis. In

1803 he was made a baronet. He died in 1807.

Brook Watson and the Shark is a formal history painting in the same tradition as West's *Death of General Wolfe* of a few years earlier, but it is unusual in that it does not record a major historical event. Like West, Copley made some effort to achieve historical accuracy; the background view of the harbor of Havana, for example, was apparently based on prints and maps then available in London. By choosing the moment when the shark was returning to attack Watson's other leg, Copley brought the subject into harmony with Edmund Burke's then fashionable theories of the "terrible sublime."

Copley's original painting of Brook Watson and the Shark, probably commissioned by Watson himself, was bequeathed by Watson to Christ's Hospital, London (now in the National Gallery, Washington, D. C.). A replica of equal size, also painted in 1778, remained in Copley's possession until his death, was then presented by his son, Lord Lyndhurst, to a member of the family in Boston, and is now in the Museum of Fine Arts, Boston. A third oil, vertical in format and signed and dated 1782, is in the Detroit Institute of Arts. (In recent years several other versions have been unconvincingly attributed to Copley.) Four of Copley's preparatory drawings for the composition are in the Detroit Institute of Arts. An engraving of the subject was issued by Valentine Green in 1779.

Our picture has traditionally been regarded as Copley's original oil sketch. It is first mentioned in the catalogue of the sale of the estate of Lord Lyndhurst in London in 1864. The composition varies from that of the Washington, Boston, and Detroit pictures only in certain minor background details, notably in the omission of the masts and the rigging of the ships at the right. Because the painting lacks the brilliant luminosity of the other versions, the drawing is occasionally awkward and even crude, and the figures seem flat and not perfectly understood, the traditional unqualified attribution to Copley is here questioned. The recent conjecture that the Museum's sketch may be by Henry Pelham seems

unconvincing, as does the suggestion that it is related to a wash drawing at Princeton.

Oil on canvas, 24 $\frac{7}{8}$ x 30 $\frac{1}{8}$ in.

REFERENCES: *Morning Chronicle* (London) (April 25, 1778); *Morning Post* (London) (April 25, 1778); *St. James's Chronicle* (London) (April 25-28, 1778); and *General Advertiser* (London) (April 28, 1778), discuss Copley's first version of this picture in reviews of the Royal Academy exhibition of 1778 // A. T. Perkins, *John Singleton Copley* (1873), p. 128, calls this picture an original sketch and says it was then in Boston // Athenaeum Gallery, Boston, 1874, *Fiftieth Exhibition*, cat., p. 8, calls it "the original picture of the large one" // M. B. Amory, *The Domestic and Artistic Life of John Singleton Copley* (1882), p. 74, calls it an "original sketch or . . . small finished picture in oils" and says it was then owned by the artist's descendants // F. W. Bayley, *The Life and Works of John Singleton Copley* (1915), pp. 253f., calls it the "original sketch" and says it was then owned by Mrs. F. Gordon Dexter, Boston // M. Jeffery, *Met. Mus. Bull.*, I (1942), pp. 148f. // E. P. Richardson, *Art Quarterly*, x (1947), pp. 213f., calls it the first small sketch in oil // J. T. Flexner, *Met. Mus. Bull.*, VII (1948), p. 68 // J. S. Newberry, Jr., *Bulletin of the Detroit Institute of Arts*, XXVIII (1949), pp. 32f., calls it "a small oil sketch dating from the year 1778"; reproduces the four drawings relating to the subject // D. Farr, *British Painting in the Eighteenth Century*, exhib. cat. (1957-1958), no. 2, calls it the first oil sketch for a large painting bequeathed in 1807 by Brook Watson to Christ's Hospital, London // J. D. Prown, "The English Career of John Singleton Copley," unpublished Ph.D. dissertation, Harvard University (1961), pp. 57f., says the touch is not Copley's; speculates that it may be by Henry Pelham, to whom he tentatively attributes the Princeton drawing; identifies this picture as the one acquired by Copley's granddaughter, Martha Babcock Amory (through an agent, Cox) in the Lord Lyndhurst sale // J. D. Prown, letter in Museum Archives (1963), gives information about its provenance.

EXHIBITED: Athenaeum Gallery, Boston, 1874, *Fiftieth Exhibition*, no. 126 (as A Youth rescued from a Shark; lent by C. Amory); Gallery of Fine Arts, Columbus, Ohio, 1947, *The Colonial Americans*, no. 1; Montreal Museum of Fine Arts, National Gallery of Canada, Ottawa, Art Gallery of Toronto, and Toledo Museum of Art, 1957-1958, *British Painting in the Eighteenth Century*, no. 2; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.); Bowdoin College Art Museum, Brunswick, Maine, 1964, *The Portrayal of the Negro in American Painting*, no. 2.

EX COLL.: the artist (until 1815?); Lord Lyndhurst (1815?; sale, Christie's, London, March 5, 1864, no. 61, as A Youth rescued from a Shark); Martha Babcock Amory; C. Amory (1874); Mrs. Franklin Gordon Dexter (1915); Gordon Dexter; Mrs. Gordon Dexter.

GIFT OF MRS. GORDON DEXTER, 1942.

COPIES AFTER COPLEY

William Ludlow

50.149.1

Very little is known about William Ludlow (1707-1785). He was the son of Gabriel Lud-

low, a prominent New York merchant. In 1731 he married Mary Duncan (see below).

This picture appears to have been painted around the middle of the nineteenth century. It was probably based on a portrait by Copley, now lost, executed in 1771 in New York. On April 17, 1771, Captain Stephen Kemble, who was making arrangements for Copley's visit to New York, wrote, "I have now the pleasure to acquaint you that twelve ½ lengths are subscribed for (two Busts to a half Length) and I make no doubt as many more will be had as your time will permit you to take." Kemble enclosed a list of subscribers, but since part of it has been lost and since Copley is known to have taken on additional commissions after his arrival in the city, it is not a complete record of his New York sitters. This painting may therefore be the sole surviving record of one of his New York portraits. Although the composition follows a formula favored by Copley, the copyist departed radically from the "liney" manner that characterizes Copley's American works.

Oil on canvas, 30 x 25 in.

REFERENCES: B. N. Parker and A. B. Wheeler, *John Singleton Copley* (1938), p. 254, list this picture among those that have been erroneously attributed to Copley and ascribe it to



50.149.1



50.149.2

an artist named McKay // B. N. Parker, letter in Museum Archives (March 8, 1954), rejects earlier attribution of the Ludlow portraits to McKay.

BEQUEST OF SUSAN LUDLOW PARISH, 1950.

Mrs. William Ludlow 50.149.2

Mary Duncan (1713/14-1779) married William Ludlow in Trinity Church, New York, in 1731. According to a family genealogy:

"This was a runaway marriage. Both families objected, on account of the extreme youth of the bride. They met as she was returning from school and were married the same evening." Like its companion (see above), this picture is a mid-nineteenth-century copy of a portrait probably painted by Copley in New York in 1771.

Oil on canvas, 30 x 25 in.

REFERENCES: See preceding entry.

BEQUEST OF SUSAN LUDLOW PARISH, 1950.

Unknown Painter

Jacob Hurd (?) 64.114.1

The attribution of this portrait and its companion (see below) and the identity of the subjects are open to question. For many years they have been attributed to Copley. They have been called portraits of Isaac Hurd and Mrs. Isaac Hurd and Child, apparently on the basis of a misreading of the card in the man's right hand. No person with that name appears in the Hurd genealogy, however, and laboratory examination has shown that the card is inscribed, "To/Mr Jacob Hurd/ Halifax." Whether the portraits actually represent Hurd and his wife or were merely sent to him is not known.

Jacob Hurd (born 1726), the oldest of the fourteen children of the silversmith Jacob Hurd of Boston, was mentioned as a "trader" in Halifax, Nova Scotia, as early as 1752 and was still living there in 1777. During these years Halifax had strong ties to New England, and it seems likely that Hurd made frequent trips to Boston. During one of these visits, in 1760, he married Margaret Brown. It was possibly during a subsequent trip to Boston that

he and his wife sat for their portraits. The fact that the pictures were to be sent more than four hundred miles from Boston may account for the inscription.

These portraits were not included in the lists of Copley's work published by Augustus T. Perkins in 1873, Frank Bayley in 1915, or Barbara Parker and Anne Wheeler in 1938. The earliest known record of them is in 1902, in the sale of the collection of William H. Whitmore, a pioneer in the study of the early painters and engravers of New England. In the same year they were included, still without an attribution, in a catalogue of Goodspeed's Book Shop, Boston. In 1930 Frank Bayley attributed them to Copley and dated them about 1758.

The pictures are not, however, characteristic of Copley's work of this period, when he had already come under the influence of Blackburn's fashionable rococo portraits. Nor do they display the primitive mannerisms of his earliest portraits, such as those of Mr. and Mrs. Joseph Mann of 1753 (Museum of Fine Arts, Boston). They do bear a superficial resemblance to Copley's style of the early 1760's,

but a detailed comparison suggests that they are the work of a less skillful artist who had made a careful study of Copley's style. The man's portrait is close in composition to Copley's *Gentleman in a Brown Suit* of about 1763, but it lacks the convincing anatomical structure and vigorous modeling seen in that picture. Similarly, the portrait of the woman is close in conception to that of Mrs. Dorothy Murray of about 1760-1765 (Fogg Art Museum, Cambridge, Massachusetts), but the painting of the lace is weak and unspirited next to the glistening, jewel-like effect of the embroidery on Mrs. Murray's dress. Moreover, the inaccurate drawing of the arms and hands is unequal to Copley's ability at this period of his career.

Oil on canvas, 30 x 25 in.

Inscribed (on card, at lower right): To/M^r Jacob Hurd/ Halifax.

REFERENCES: Goodspeed's Book Shop, Boston, *Catalogue No. 11* (Jan. 1903), calls these pictures portraits of Isaac Hurd, wife, and child, of Charlestown, Massachusetts // F. W. Bayley, letter to Ehrich Galleries, New York, in Museum Archives (June 30, 1930).



64.114.1

ON DEPOSIT: City Art Museum of St. Louis, 1930 (by Ehrich Galleries, New York, as agent for Lee M. Hurd); Lyman Allyn Museum, New London, Connecticut, 1933 (by Ehrich Galleries, New York, as agent for Lee M. Hurd); Museum of the City of New York (about 1945).

EX COLL.: William H. Whitmore (sale, C. F. Livvie and Co., Boston, Nov. 14, 1902, no. 2763, as Isaac Hurd and his Wife, \$15 each); Goodspeed's Book Shop, Boston (1902-1903); Lee M. Hurd, New York (from 1903); anonymous owner.

ANONYMOUS GIFT, 1964.

Mrs. Jacob Hurd (?)

64.114.2

Mrs. Hurd was the former Margaret Brown of Boston. For a discussion of this portrait, see above.

Oil on canvas, 30 x 25 in.

REFERENCES: See preceding entry.

ON DEPOSIT: See preceding entry.

EX COLL.: See preceding entry.

ANONYMOUS GIFT, 1964.



64.114.2

John Mare

BORN 1739; died after 1795? John Mare was born in New York and spent the greater part of his life there. A number of isolated biographical facts have been discovered concerning his life; among them, the marriage of his sister to Benjamin West's teacher, William Williams, may be suggested as a factor in his choice of a profession. Mare married Ann Morris in 1759 and shortly thereafter was seeking portrait commissions in Albany and elsewhere in the Hudson River Valley. His earliest known dated portrait was painted in 1760. In 1765 he was called a "limner" when he was admitted a freeman in New York, and in 1766 he executed a portrait of King George III, now lost, which was bought by the Common Council of New York for City Hall. A signed and dated portrait of a Boston subject suggests that he was active in Massachusetts in 1768. In 1771 he was called a "portrait painter" in a mortgage drawn up in New York, and an advertisement in the *Albany Gazette* directed to "such Gentlemen and Ladies, as may choose to favour him with their commands" shows that he was in Albany in 1772. Although his latest signed and dated work was painted in 1774, several land conveyances indicate that he may still have been alive, in New York, as late as 1795. Seven authentic signed and dated portraits by Mare have been recorded, and about a half dozen more have been convincingly attributed to him.



Portrait of a Man

55.55

The subject of this portrait has not been identified, although the prominence of the Chippendale-style side chair has prompted the suggestion that it is a portrait of a cabinet or chair maker. Perhaps Mare himself also may have been active as a carver, and this picture, his most ambitious work now known, may be a self-portrait.

Although Mare was apparently influenced by Wollaston's poses and compositions, his technique was considerably less slick than that of the visiting Englishman, who had probably been trained under a London drapery painter. Mare's rendering of the rose damask curtain lacks the lustrous metallic quality of Wollaston's draperies and the sumptuous textures that Copley offered to his New York clientele four years later. Nevertheless, the vigor of

this portrait and Mare's excellent sense of color place it among the best paintings of the colonial period.

Oil on canvas, 48½ x 38½ in.

Signed and dated (on chair back): Jn^o. Mare./ Pinxt./ 1767.

REFERENCES: H. B. Smith, *New-York Historical Society Quarterly*, xxxv (1951), pp. 354f., gives biographical information about Mare;

omits this painting from checklist because it was unknown at the time of publication // E. E. Gardner, *Met. Mus. Bull.*, xiv (1955), pp. 61f., suggests that it is a self-portrait.

EX COLL.: John Fremery (sale, Coleman Auction Galleries, New York, March 10, 1955); [New York art market].

PURCHASE, VICTOR WILBOUR MEMORIAL FUND, 1955.

John Durand

ACTIVE 1766–1782. It is generally stated that Durand was born in France of Huguenot stock, but this cannot be proved. His earliest known works, portraits of the six children of James Beekman of New York, were painted in 1766. In the following year he announced in the *New York Journal* that he had opened a drawing school, where “Any young Gentleman inclined to learn the Principles of Design, so far as to be able to draw any objects and shade them with Indian Ink or Water-Colours, which is both useful and ornamental may be taught by JOHN DURAND . . . at his House in Broad Street, near the City Hall, for a reasonable Price.” Although Durand is known today only from his portraits, a few paragraphs in the *New York Journal* for April 7, 1768, show that he had ambitions to paint history pictures as well: “The Subscriber having from his infancy endeavored to qualify himself in the art of historical painting, humbly hopes for that encouragement from the gentlemen and ladies of this city and province, that so elegant and entertaining an art has always obtained from people of the most improved minds and best taste and judgment, in all polite nations in every age.” The absence of works by Durand in this genre, however, suggests that his proposition was not well received. After a brief expedition to Connecticut, he departed for Virginia in June 1770. Dunlap recorded that Durand painted an immense number of “tolerable” portraits in Virginia, and in recent years many portraits by him have been found there. During the later 1770's we find no notices of Durand's activity in America. The appearance of several landscapes by an artist of the same name in exhibitions at the Royal Academy in London in 1777 and 1778 indicates that he may have been abroad, practicing yet another branch of painting. By 1781, at any rate, he was back in Virginia, where we finally lose sight of him completely in 1782.

On the basis of information obtained from Robert Sully, Thomas Sully's nephew, Dunlap characterized Durand's portraits as “hard and dry” but said that they “appear

to have been strong likenesses, with less vulgarity of style than artists of his own *calibre* generally possess." Although Durand may have come under the spell of Copley's "liney" realism, his pictures lack a sense of tactile reality and are wholly conceived in terms of line and flat areas of color. Within his limitations, however, he was a competent draughtsman and displayed a good sense of color.



62.256.6

Mary Bontecou Lathrop 62.256.6

Very little is known about Mary Bontecou Lathrop (1747-?). She is said to have been the daughter of Timothy and Mary Goodrich Bontecou of New Haven. In 1774 she became the second wife of John Lathrop, a cabinet-maker in New Haven. They had no children. This portrait descended in the family of Mrs. Lathrop's brother, James Bontecou.

Since at least six other portraits by Durand of members of the Lathrop (sometimes Lothrop) family have been recorded, it seems apparent that Durand spent a considerable amount of time with this family during his brief trip to Connecticut in 1770. In composition, costume, and background details, this picture is

almost identical to a portrait of a Mrs. John Lothrop (with a portrait of John Lothrop, collection of Edgar William and Bernice Chrysler Garbisch).

Durand was capable of painting fashionable portraits that satisfied the demands of his patrons, but insufficient training prevented him from approaching the subtle shadings and luxurious textures of his Boston contemporary, John Singleton Copley. Nevertheless, he displayed an unusual ability to use line and silhouette to the best advantage and created a series of colorful and attractive portraits that rank well above the work of many of his contemporaries.

A photograph of this painting taken before restoration reveals that it was at one time extensively damaged. A genealogy of the Bontecou family published in 1885 mentions the picture and relates a story that may account for its condition: "An oil portrait . . . , torn and defaced, is in the possession of Mrs. Elisha Peck of New Haven. Its delapidated condition was thought by its possessor to be due to ill-treatment by the British in their raid on New Haven in 1779, but old Capt. Peter Storer . . . [said] that he and 'Tom Bontecou' found it in the garret when they were boys, and used it as a target for their arrows."

Oil on canvas, 35½ x 27⅝ in.

REFERENCES: T. E. Morris, *The Bontecou Genealogy* (1885), p. 44 // R. W. Thomas, letter in Museum Archives (July 16, 1952), gives the provenance of this picture and genealogical information about Mrs. Lathrop // 101 *Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, exhib. cat. (1961), p.

142, no. 16, says it was painted about 1770 and gives name incorrectly as Mary Boticon Lathrop // R. W. Thomas, letter in Museum Archives (Sept. 30, 1963), gives further data about Mrs. Lathrop.

EXHIBITED: Metropolitan Museum, 1961–1962, and American Federation of Arts Traveling Exhibition, 1962–1964, *101 Masterpieces of American Primitive Painting from the Collec-*

tion of Edgar William and Bernice Chrysler Garbisch, no. 16.

EX COLL.: Mrs. Elisha Peck, New Haven (by 1885); Mrs. Charlotte Low Lage (1952); [New York art market, until 1960]; Edgar William and Bernice Chrysler Garbisch (1960–1962).

GIFT OF EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH, 1962.

Charles Willson Peale

BORN 1741; died 1827. Painter, inventor, saddler, scientist, museum proprietor, soldier, writer, and naturalist, Charles Willson Peale was one of the most versatile Americans of his day. He was born in St. Paul's Parish, Queen Anne County, Maryland, and received a rudimentary education in the local schools. After serving an apprenticeship to a saddler, he married and set himself up in business. He soon broadened his activities to include upholstery, harness-making, and silversmithing. The crude attempts at portraiture he saw during a trip to Norfolk, Virginia, encouraged him to try his hand at painting, and, after producing a landscape and several portraits of members of his family, he advertised as a sign painter. About this time he went to Philadelphia, where he visited the studios of several artists, acquired Robert Dossie's two-volume treatise *The Handmaid to the Arts* (1758), and bought some paints. He also sought out John Hesselius, who, in exchange for a saddle, gave him some instruction in portrait painting.

Despite the ever-increasing range of Peale's talents—in 1764 he added watch and clock repairing to the services he offered—he was constantly in debt. Fleeing his creditors in Annapolis, he sailed for Boston in 1765. After inspecting the collection of pictures in Smibert's old studio, he went to Newburyport, where he painted several portraits. Back in Boston, he was taken to see Copley, whose portraits must have made a strong impression on him, for within a few years he was painting portraits in Copley's manner. After his return home, Peale showed one of his paintings to John Beale Bordley, a member of the Governor's Council and himself an amateur artist. Bordley was so favorably impressed that he gathered funds to allow Peale to study in England.

Peale arrived in London early in 1767. He received some instruction from Benjamin West, but, despite his admiration for West's historical paintings, he showed a

preference for miniatures. During his two years in London he painted some portraits and miniatures, a few of which he sent to an exhibition of the Society of Artists, to which he was elected a member. In London he also painted a full-length portrait of William Pitt, from which he made his first mezzotint.

Peale returned to Annapolis in June 1769. Since local patronage did not keep him fully employed, he traveled in search of commissions. The success he enjoyed in Philadelphia during his annual visits in the years 1769 to 1775 prompted him to settle there in 1776. In that year he entered the army, and during the Revolution saw active duty at the battles of Princeton and Trenton. About this time he painted some of his best and most spirited miniatures. Large replicas of these portraits of Revolutionary War officers provided the nucleus of the gallery he built adjacent to his house in 1782. More than one thousand pictures by Peale have been recorded. His many portraits of Washington are generally regarded as the best likenesses of Washington as a general.

Although Peale continued to paint until the end of his life—despite periodic announcements of his retirement—he gradually began to devote more time to other projects. These included making a series of mezzotints after portraits of historical figures, and transparencies for public celebrations, but the principal interest of his later years was a museum, in which he attempted, as he wrote, to create “a world in miniature.” For it Peale collected a great variety of birds and animals and mounted them in natural attitudes in habitat settings. He made frequent trips to the countryside to collect specimens of plants, minerals, fossils, and other natural curiosities. One of the museum’s most popular exhibits was a mastodon, which Peale himself helped excavate in Ulster County, New York. In 1792 the museum was moved to the American Philosophical Society’s newly completed headquarters, and in 1802 the expanding enterprise was granted free use of the State House. Although Peale’s aims were never fully realized—he hoped, for example, that the museum would become a national collection—he did manage to assemble more than 100,000 objects, which he arranged in an unusually orderly fashion for that period.

In his later years Peale also made a number of inventions, including an improved kitchen chimney, a stove that consumed its own smoke, and a steam bath. He improved the polygraph for making copies of documents, made false teeth, and engaged in experimental farming. In 1795 he was one of the organizers of the short-lived Columbianum, or American Academy of the Fine Arts, in Philadelphia, and in 1805 he was one of the founders of the Pennsylvania Academy of the Fine Arts. In addition to an autobiography, he wrote *An Essay on Building Wooden Bridges* (1797), *An Epistle to a Friend on the Means of Preserving Health* (1803), and *An Essay to Promote Domestic Happiness* (1812).

Peale married three times. He had many children, some of whom he named after famous painters and naturalists. He died in Philadelphia.

Mrs. Thomas Harwood

33.24

Margaret Strachan (1747–1821) was the daughter of William Strachan of London Town, Anne Arundel County, Maryland. In 1772 she married Thomas Harwood, who served as treasurer of the Western Shore of Maryland from 1776 until his death in 1804.

Sellers identified this picture with a portrait of “M[iss] Peggy” included in the list of debts outstanding for the period 1770 to 1775, which Peale apparently compiled in the latter year in order to raise funds to pay his Annapolis debts before he moved to Philadelphia. It was called a three-quarter length, which may appear to disagree with its dimensions, but Peale habitually referred to his small half-length portraits in this way. The amount to be paid for the portrait was £5/5/–.

Although this portrait is undated, Sellers assigned it to the year 1771, shortly after Peale’s return from England and the studio of Benjamin West. Peale’s precise draughtsmanship, excellent sense of color and texture, and understanding characterization must certainly have appealed to a region where the stiff, conventional mannerisms of John Wollaston and John Hesselius were the basis of comparison. Sellers called this portrait “the most vivid and charming of Peale’s portraits of women, a personification of feminine grace and dignity.”

A companion portrait of Thomas Harwood, painted about 1775, descended with it and is now in the Henry Francis du Pont Winterthur Museum, Delaware.

Oil on canvas, 31 x 24½ in.

REFERENCES: L. Burroughs, *Met. Mus. Bull.*, xxviii (1933), pp. 118f., incorrectly calls the painting a portrait of Margaret Hall Harwood (Mrs. Richard Harwood) // T. Bolton, *Art Quarterly*, Supplement to II (1939), p. 426, lists it // C. C. Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), p. 101, no. 370.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1923, *Exhibition of Portraits by Charles Willson Peale, James Peale, and Rembrandt Peale*, no. 43 (in the first edi-



33.24

tion of the catalogue as Margaret Hall Harwood; the final edition changes the title to Margaret Strachan Harwood); National Academy of Design, New York, 1951, *The American Tradition*, no. 111; Century Association, New York, 1953, *Exhibition of Paintings by Members of the Peale Family*, no. 20; Metropolitan Museum, 1958–1959, *Fourteen American Masters* (no cat.).

EX COLL.: descendants of Mrs. Harwood (until c. 1918); Blanchard Randall (c. 1918–1933).

PURCHASE, MORRIS K. JESUP FUND, 1933.

Portrait of a Man

26.129.1

Although this picture and its companion (see below) are unsigned, the precise and delicate draughtsmanship is unmistakably that of the elder Peale. Sellers dated the portraits about 1775. Of them he wrote: “A pair of small oil portraits is unusual both for their size and vivid characterization. In the latter respect that of the man stands out particularly for its alertness and the sitter’s apparent unawareness of posing for a portrait.” The unusual



26.129.1



26.129.2

degree of characterization is indeed rare in Peale's work and suggests that he knew the subject well. The picture bears a curious resemblance to Peale's portrait of Gilbert Stuart (New-York Historical Society).

Oil on canvas, oval, $9\frac{3}{4} \times 7\frac{7}{8}$ in.

REFERENCE: C. C. Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), p. 256, no. 1019.

EX COLL. Mrs. G. F. Blandy, New York.

PURCHASE, FLETCHER FUND, 1926.

Portrait of a Woman

26.129.2

This is a companion to the preceding portrait. The elaborate cap is an unusual detail.

Oil on canvas, oval, $9\frac{3}{4} \times 7\frac{7}{8}$ in.

REFERENCE: C. C. Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), p. 256, no. 1020.

EX COLL.: See preceding entry.

PURCHASE, FLETCHER FUND, 1926.

Samuel Mifflin

22.153.1

A Philadelphian by birth, Samuel Mifflin (1704-1781) was a prosperous businessman and an active participant in the public and military affairs of the city, and the colony of Pennsylvania. In 1750 he became a justice of the peace, and in 1755 he served as a member of the Common Council and as captain of a battery of artillery. In the following year he became an associate justice of the city court, and from 1773 to 1776 he served as president of the Court of Common Pleas. Because he had signed the non-importation resolutions in 1765, one of his ships was seized by a British cruiser in 1776. Meanwhile, he was in northern New Jersey commanding three battalions of Philadelphia artillery. During the Revolution he also served as a member of the Council of Safety and advanced substantial funds for military supplies. In 1778 he declined an appointment as commodore of the Pennsylvania Navy.

Although this portrait is dated 1777, there is good reason to believe that the date is that of its commission rather than its completion, a method of inscription Peale occasionally

used. Since war prevented Peale's immediate attention to the commission, several years elapsed before he finished the Mifflin portraits. On July 25, 1780, Peale wrote to Mifflin regarding the payment due, as agreed, "when the work is half finished." "I will finish your portraits," Peale added, "immediately after I receive my first payment."

Peale's portraits of Mifflin and his wife (see below) represent him at the height of his career, after he had outgrown the provincial limitations of his early years but before painting became secondary to other interests. The informal manner in which Mifflin is presented is perhaps a reflection of Peale's visit to Copley in 1766, when the Boston master had already turned from the artificial mannerisms of his earlier years toward the informality that characterizes his later American portraits. With Mifflin's stoutness vividly stated and with his mercantile interests suggested in the marine view at the right, "the portrait seems intended," Sellers wrote, "to celebrate . . . [his] retirement from military affairs into home and family." Despite the apparent realism of

the pose, it became something of a formula, which Peale repeated on many occasions.

Oil on canvas, 49 $\frac{3}{4}$ x 39 $\frac{3}{4}$ in.

Signed and dated (at right center): C W Peale
Pinxit 1777.

REFERENCES: A. T. Perkins, *John Singleton Copley* (1873), p. 86, calls the portrait a Copley; says it was then owned by Dr. Charles Mifflin, Boston // C. W. Bowen (ed.), *Celebration of the Inauguration of George Washington* (1892), p. 509, says it was formerly attributed in Boston to Copley and that it was then owned by Mr. McMurtrie, Philadelphia // J. M. Lansing, *Met. Mus. Bull.*, xviii (1923), pp. 13-16 // B. N. Parker and A. B. Wheeler, *John Singleton Copley* (1938), p. 255, follow Perkins's attribution; say it is unlocated since 1873 // T. Bolton, *Art Quarterly*, Supplement to II (1939), p. 431, lists it // C. C. Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), pp. 140f., no. 547, states that 1777 is the date of commission rather than completion.



22.153.1



22.153.2

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1923, *Exhibition of Portraits by Charles Willson Peale, James Peale, and Rembrandt Peale*, no. 118; Century Association, New York, 1953, *Exhibition of Paintings by Members of the Peale Family*, no. 21.

EX COLL. descendants of Samuel Mifflin (until 1922).

PURCHASE, EGLESTON FUND, 1922.

Mrs. Samuel Mifflin and Her Granddaughter Rebecca Mifflin Francis

22.153.2

Mrs. Mifflin was born Rebecca Egghill. This portrait, painted as the pendant to the portrait of Samuel Mifflin (see above), with which it descended, is one of Peale's most engaging pictures of domestic tranquility. Dressed in her Sunday finest, Mrs. Mifflin glances up momentarily from an illustrated text dealing with "FELIAL LOVE" and "Duty," from which she has been giving instruction to her grandchild.

"As usual," Sellers wrote, "Peale keeps the eyes of both Mrs. Mifflin and the child upon the spectator, and yet has achieved a more natural, harmonious grouping than this insistence upon a subject-spectator relationship generally allowed." Nevertheless, like most colonial artists, Peale had difficulty with compositions involving more than a single figure, and in this portrait the psychological isolation of the two subjects is slightly disturbing.

When Peale requested part payment for the Mifflin portraits in July 1780, he enclosed a printed card giving his prices for portraits of various sizes; for the child he charged an additional eight guineas. The quilted blue silk petticoat that Mrs. Mifflin wears is now in the costume collection of the Philadelphia Museum of Art.

Oil on canvas, 49 $\frac{3}{4}$ x 39 $\frac{3}{4}$ in.

REFERENCES: A. T. Perkins, *John Singleton Copley* (1873), p. 86, attributes the painting to Copley; lists it as owned by Dr. Charles Mifflin, Boston // C. W. Bowen (ed.), *Cele-*

bration of the Inauguration of George Washington (1892), p. 509, says it was formerly attributed to Copley and that it was then owned by Mr. McMurtrie, Philadelphia // J. M. Lansing, *Met. Mus. Bull.*, xviii (1923), pp. 13f. // B. N. Parker and A. B. Wheeler, *John Singleton Copley* (1938), p. 255, follow Perkins's attribution; say it is unlocated since 1873 // T. Bolton, *Art Quarterly*, Supplement to II (1939), p. 431, lists it // C. C. Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), p. 142, no. 548.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1923, *Exhibition of Portraits by Charles Willson Peale, James Peale, and Rembrandt Peale*, no. 169; Newark Museum, 1947, *Early American Portraits*, no. 20; Century Association, New York, 1953, *Exhibition of Paintings by Members of the Peale Family*, no. 22.

PURCHASE, EGLESTON FUND, 1922.

George Washington

97.33

On January 18, 1779, the Supreme Executive Council of Pennsylvania passed a resolution "that His Excellency General Washington be requested to permit this Council to place his Portrait in the Council Chamber, not only as a mark of the great respect which they bear to His Excellency, but that the contemplation of it may excite others to tread in the same glorious and disinterested steps which lead to public happiness and private honor." Charles Willson Peale, who had already painted several portraits of Washington from life, was the Council's choice for their commission, and the brilliant full-length portrait now in the Pennsylvania Academy of the Fine Arts in Philadelphia was his response. Washington sat for Peale sometime between January 20 and February 1. Later in February, Peale traveled to the Princeton and Trenton battlefields to make sketches for the background.

The portrait was destined to be a tremendous success. A large number of replicas was ordered, some for royal palaces abroad. By August 1779 Peale could write: "I have on

hand a number of portraits of Gen. Washington. One the ambassador had for the Court of France, another is done for the Spanish Court, one other has been sent to the island of Cuba, and sundry others which I have on hand are for private gentlemen."

This portrait is one of these replicas. Some clue to its date is given by the details of Washington's uniform. The blue ribbon across his chest is in accordance with his order of July 14, 1775, in which he stated that all general officers and their aides and the brigade-majors were to wear ribbons of various colors across the breast between the waistcoat and the coat. The commander-in-chief was distinguished by a light blue ribbon, while the others were to wear pink or green. This form of insignia remained in force until June 18, 1780, when new regulations for the dress of general officers and for the insignia of rank of all officers were published. The portrait was thus probably painted before that date, or at least was intended to represent Washington before then. Considered in relationship to Peale's other full-length portraits of Washington, it is unusual in several respects. The rapier that Washington wears is his "state" or dress sword (now at Mount Vernon), not the battle sword that appears in the other replicas painted during the Revolution. For the background Peale departed from his usual representation of the Princeton battlefield and inserted instead a cold and desolate river landscape, which probably reflects the appearance of Trenton during his sketching trip of the previous year. The dramatic impact is heightened by the greater prominence of the colonial flag, which had been rather modestly displayed in the 1779 original. Sellers suggested "that this, like the other family portraits of the General, was painted on Mrs. Washington's order . . . for someone who preferred to memorialize that famous Christmas night, rather than the culminating and strategically more brilliant action at Princeton."

Oil on canvas, 95 x 61¾ in.

REFERENCES: *Paintings in The Metropolitan Museum of Art*, cat. (1905), p. 134, states that



97-33

this picture was purchased by Avery from Miss Bell, of Tooting, Surrey, England, in whose family it had been for several generations // J. H. Morgan and M. Fielding, *The Life Portraits of Washington and Their Replicas* (1931), p. 29, no. 11 // G. A. Eisen, *Portraits of Washington* (1932), II, pp. 349, 353 // T. Bolton, *Art Quarterly*, Supplement to II (1939), pp. 438f., calls it replica no. 7 of the full-length painted from life in 1779 // C. C. Sellers, *Met. Mus. Bull.*, IX (1951), p. 152, dates it between June and Aug. 1780; *Portraits and Miniatures by Charles Willson Peale* (1952), p. 230, no. 914, says that its combination of stars on the epaulettes and ribbon across the breast dates it before Aug. 1780; gives its provenance; p. 357, dates it

1780 // F. P. Todd, letter in Museum Archives (July 24, 1964), gives information about Washington's uniform.

EXHIBITED: Metropolitan Museum, 1932, *Exhibition of Portraits of George Washington*.

EX COLL.: Harriet Washington (Mrs. Andrew) Parks; Mrs. Milton Hanford; Miss Bell, Tooting, Surrey, England; [Samuel P. Avery, Jr.]; Collis P. Huntington.

GIFT OF COLLIS P. HUNTINGTON, 1896.

Henry Benbridge

BORN 1744; died 1812. Benbridge was born in Philadelphia. His father died when he was a child, and his widowed mother married Thomas Gordon, a prosperous Scotsman, who gave him a good education and encouraged his interest in drawing and painting. Dunlap recorded that young Benbridge decorated the walls and ceilings of his home with painted designs adapted from engravings.

In 1764 he was sent to Rome, following in the footsteps of Benjamin West, to study painting under West's teachers Pompeo Batoni and Anton Raffael Mengs. He remained there several years and became acquainted with many British gentlemen making the Grand Tour. Among them was James Boswell, who commissioned him to paint a full-length portrait of the Corsican patriot General Pascal Paoli. In 1769 Benbridge was in London, where his portrait of Paoli was exhibited at The Free Society of Artists to great acclaim. The general interest in Paoli and the artist's excellent social connections placed him in an unusually favorable position. According to Benjamin Franklin, Benbridge could have been a very successful portrait painter in London had he wished to settle there.

In 1770, however, he returned to Philadelphia, carrying with him a letter of introduction from Franklin to Francis Hopkinson: "By Mr. Benbridge you will receive these few lines. You will find him an Ingenious Artist and an agreeable Companion. His merit in the art must procure him great incouragement and much esteem. I deare say it will give you great pleasure to have an ingenious artist residing amongst you." Shortly after his return Benbridge married Letitia Sage, a miniature painter. In 1771 he was elected to membership in the American Philosophical Society. During the Revolution he favored the American cause and was held captive on a British prison ship in Charleston harbor. By 1800 he was in Norfolk, Virginia, and there he gave the young Thomas Sully his first lessons in oil painting. Sully remembered him, according to Dunlap, as "a portly man of good address—gentlemanly in his deportment. He told a good story, and was in other respects not unlike Gilbert Stuart." Benbridge died in Philadelphia.

Benbridge's work is marked by tame, awkward compositions and peculiar colors, muted and opaque. Heavy shadows and flesh coldly modeled in monotone give his

portraits the appearance of funereal effigies. As a painter Benbridge was unadventurous; his brush never danced upon the canvas, but plodded along in the straight path of the technique he learned as a youth. The miniature painter Charles Fraser reported to Dunlap: "I cannot say I admire his portraits. They bear evident marks of a skillful hand, but want that taste which gives to portrait[ure] one of its greatest charms."

Mrs. Benjamin Simons II 29.58

The widow Ann Dewick (c. 1710–1776) became the second wife of Benjamin Simons II in 1755. Simons was the owner of a large plantation called Middleburg, near Charleston. They lived in Charleston, where Simons was in business as a rice and produce merchant. She was a supporter of St. Philip's Church and was buried there. This picture was painted in Charleston about 1771 to 1773. The painting of the face is in Benbridge's typical stodgy style. The color is cool, the composition somewhat awkward. Mrs. Simons stares out with questioning eyes, a rich old lady with a firm jaw.

Oil on canvas, 29 $\frac{7}{8}$ x 25 in.

REFERENCES: C. L. Wright, letters in Museum Archives (1942), identifies the subject as Mrs. Benjamin Simons II // S. Rutledge, *The American Collector*, xvii (1948), p. 9, lists this picture but questions the identity of the sitter // *From Colony to Nation*, exhib. cat. (1949), p. 23, no. 22, says the picture was painted about 1790.

EXHIBITED: World's Fair, New York, 1940, *Masterpieces of Art*, no. 177; Art Institute of



29.58

Chicago, 1949, *From Colony to Nation*, no. 22 (as Mrs. Simons of Charleston).

ON DEPOSIT: Gibbes Art Gallery, Charleston, South Carolina, 1911.

EX COLL. the family of Mrs. Simons.

PURCHASE, FLETCHER FUND, 1929.

James Peale

BORN 1749; died 1831. James Peale, the youngest brother of Charles Willson Peale (see p. 57), was born at Chestertown, Maryland, but spent his early years in Annapolis. As a youth he learned the saddling trade from his brother, and later he was active as a carpenter and cabinetmaker. About 1770 he decided to become a painter. He received

lessons in watercolor and oil painting from his brother. During the Revolution Peale served as a captain in the Continental Army. In 1779 he resigned his commission and returned to his brother's household in Philadelphia.

Through much of his life his career was closely linked to that of his brother; he assisted him not only in painting, but also in a variety of activities in conjunction with his museum. After working together for a number of years, the two brothers advertised in October 1786 that they were dividing the painting business between them, with James becoming a specialist in miniatures, while Charles Willson was to concentrate on larger portraits in oil. James continued, however, to paint larger portraits, as well as some landscapes and historical subjects. For a while his manner was close to that of his brother, but gradually he developed an individual style. He painted miniatures until about 1818, when his eyesight began to fail. In his later years he specialized in still life.

In 1782 Peale married Mary Claypoole, daughter of the painter James Claypoole. Of their seven children, Maria, James, Jr., Anna Claypoole, Margaretta Angelica, and Sarah Miriam are known to have painted. Peale died in Philadelphia.

George Washington at Yorktown

85.1



Charles Willson Peale painted a number of replicas of the full-length portrait of Washington commissioned by the Supreme Executive Council of Pennsylvania in 1779. In that year James Peale resigned from the army, entered his brother's household, and began to assist him in painting these replicas. In 1780, shortly after the siege of Yorktown, the younger Peale went to the Virginia battleground, where he painted a view showing the fortifications and the masts of the sunken ships (versions at Colonial Williamsburg and the Maryland Historical Society, Baltimore; also Lafayette family). Shortly after this, the new background began to appear in some of the Peales' replicas. "With the two painters working in such close relationship," wrote Charles Coleman Sellers, "it is hopeless to fix any exact standard by which attributions may be made." In November 1782, however, James Peale married and went into business for himself, "an event followed," Sellers wrote, "by the emergence of Washington full lengths of a distinctly different flavor and a smaller size

which may with some plausibility be ascribed to him." This picture is one of these smaller replicas. Although long attributed to Charles Willson Peale, it exhibits the light tonalities and precise, delicate draughtsmanship characteristic of the younger Peale's style.

Oil on canvas, 36 x 27 in.

REFERENCES: J. H. Morgan and M. Fielding, *The Life Portraits of Washington and Their Replicas* (1931), p. 32, no. 18, attribute the painting to C. W. Peale // J. H. Morgan, letter in Museum Archives (Feb. 9, 1932), says it is by James Peale // C. C. Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), pp. 226, 232.

EXHIBITED: Metropolitan Museum, 1896, *Retrospective Exhibition of American Paintings*, no. 201 (as by Charles Willson Peale); Metropolitan Museum, 1932, *Exhibition of Portraits of George Washington* (as by Charles Willson Peale); Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

BEQUEST OF WILLIAM H. HUNTINGTON, 1885.

Still Life: Balsam Apple and Vegetables

39.52

This remarkable still life is a surprising departure from Peale's usual work in this genre. Instead of the more familiar formal composition of tightly drawn pieces of fruit falling out of a Chinese export porcelain basket, we have here a freely painted, casually arranged assortment of vegetables, including okra, blue-green cabbage, crinkly Savoy cabbage, Hubbard squash, eggplant, purple-red cabbage, tomatoes, and a balsam apple. In place of the somber coloring characteristic of his still lifes, Peale used the blonde palette that is often encountered in his portraits. His unusual, rather juicy handling of pigment in this picture seems especially well suited to the richly textured vegetables.

The picture probably dates from the 1820's; it may be the one listed in the 1827 catalogue of the Pennsylvania Academy of the Fine Arts as "Still-life—Cabbage, Balsam Apple, &c."



39.52

A copy of it, long attributed to Sully and allegedly painted for his sister, was formerly in the collection of T. H. Willis, Charleston, South Carolina.

Oil on canvas, 20¼ x 26½ in.

REFERENCES: *Paintings and Water Colors by James Peale and His Family*, cat. (1939), no. 3, says the painting came from the great-grandson of James Peale // J. L. Allen, *Met. Mus. Bull.*, xxxiv (1939), pp. 264f. // M. Walker, letter in Museum Archives (June 24, 1963).

EXHIBITED: Walker Galleries, New York, 1939, *Paintings and Water Colors by James Peale and His Family*, no. 3; Century Association, New York, 1953, *Exhibition of Paintings by Members of the Peale Family*, no. 23.

EX COLL.: Clifton Peale; [Walker Galleries, New York, 1939].

PURCHASE, MARIA DEWITT JESUP FUND, 1939.

ATTRIBUTED TO JAMES PEALE

Washington Reviewing the Western Army at Fort Cumberland, Maryland

63.201.2

Although during the nineteenth century paintings depicting events in the life of Washington became very popular, eighteenth-century

representations of him in action are extremely rare. The Whiskey Rebellion, which took place in the summer of 1794, was precipitated by the excise laws of March 3, 1791, and May 8, 1792, affecting the sale of distilled spirits. The trouble reached its peak in Westmoreland, Washington, Fayette, and Allegheny counties in Pennsylvania, where the Inspector of the Revenue, the United States Marshal, and other federal officers were attacked by a mob. Although on August 7, 1794, President Washington issued a proclamation commanding the populace to cease its opposition by September 1, his orders proved ineffective, and he was forced to call up the militias of the three adjacent states. On September 30, Washington recorded in his diary that he left Philadelphia "to repair to the places appointed for the Rendezvous of the Militia of New Jersey Pennsylvania Maryland and Virginia."

According to Washington's diary, the event shown in this picture took place on October 16, 1794. He wrote: "After an early breakfast we set out for Cumberland—and about 11 O'clock arrived there. Three Miles from the Town I was met by a party of Horse under the command of Major [George] Lewis (my nephew) and by Brig. Genl. [Samuel] Smith of the Maryland line, who Escorted me to the Camp; where, finding all the Troops under Arms I passed along the line of the Army; was conducted to a house the residence of Major [David] Lynn of the Maryland line . . . where I was well lodged, and civilly entertained." On October 17 and 18, Washington added: "Remained at Cumberland, in order to acquire a true knowledge of the strength—condition—&c. of the Troops . . . I found upwards of 3200 men (Officers included) in this Encampment."

Three paintings that record this event have been published as the work of Frederick Kemmelmeyer (active 1788–1803). Of these, two are signed; one (Henry Francis du Pont Winterthur Museum, Delaware) bears the inscription "GENERAL GEORGE WASHINGTON reviewing the Western army at Fort Cumberland the 18th of Octob^r: 1794," while the other (formerly Fridenberg Galleries, New

York; now collection of Hall Park McCullough, New York) bears a similar inscription with the inexplicable date of September 19, 1794, nearly a month before the event depicted actually took place.

Our picture is neither signed nor dated. In recent years it has been attributed to Kemmelmeyer on the basis of the similarity of its composition to that of the two signed versions, especially in the figure of Washington on a white horse and the lines of soldiers in the background. Our picture, however, is larger and considerably more complex in its composition. Washington is surrounded by seven other equestrian figures, while the increased number of soldiers in the background represents more convincingly the 3200 men. Instead of the simple and naïve treatment of space in the two versions signed by Kemmelmeyer, this picture suggests depth in a more sophisticated way, by means of receding diagonal lines and atmospheric perspective. Technically, too, it is very different from the few known paintings signed by Kemmelmeyer, including *The American Star* (see p. 78) and the two Washington portraits, all of which show the hard drawing and pure color characteristic of the ornamental and sign painter. Although the exact nature of the relationship between our picture and the two Kemmelmeyers is uncertain, a relationship cannot be doubted. Kemmelmeyer was essentially a copyist, and it is likely that his two paintings were based on ours.

The painting was at one time also attributed to Edward Savage (1761–1817), but it is not done in his manner, and the likeness of Washington is very different from those in his portrait at Harvard and in *The Washington Family* (National Gallery, Washington, D.C.). It is more likely the work of James Peale, and it is here attributed to him for the first time. Although Peale is best known for miniatures and still lifes, he did paint a few historical scenes of this type. Our painting is closely related in style to his *The Generals at Yorktown* (versions at Colonial Williamsburg and the Maryland Historical Society, Baltimore), to his *The Fight between Captain Allan*



63.201.2

McLane and the British Dragoons at Frankford, Pennsylvania, painted in 1803 (versions in the collections of Gordon Abbott, Manchester, Massachusetts, and Charles E. McLane, Jr., Baltimore, 1952), and to his Washington at the Battle of Princeton (Winterthur), signed and dated 1804. The picture also bears detailed comparison to Peale's small full-length portrait of Washington in this Museum (see above). It lacks the precise drawing and the clarity found in these pictures, but this is because extensive surface abrasion and repainting have softened many of the details. Photographs of the picture taken over a period of years reveal minor variations, notably in the tree at the right, resulting from successive restorations.

Oil on canvas, 22¾ x 37¼ in.

REFERENCES: E. B. Johnston, *Original Portraits of Washington* (1882), p. 142, says that

an "itinerant artist named Kemmelmyre [sic] sketched Washington from life while 'Reviewing the Western Troops, Cumberland, Md., October 2, 1794.'" // Mrs. C. F. Quincy, letter to W. L. Washington (Nov. 2, 1927), in the possession of Victor Spark, says that C. F. Quincy believed our painting to be by Savage // J. H. Morgan and M. Fielding, *The Life Portraits of Washington and Their Replicas* (1931), p. 199; pl. opp. p. 200, illustrates the du Pont painting // C. A. Hoppin, *The Washington Post* (May 8, 1932), says our picture was painted by Savage at and for his museum and picture gallery in Philadelphia // G. A. Eisen, *Portraits of Washington* (1932), II, p. 435, lists it as by an unknown artist; says it has been attributed by some to Edward Savage; pp. 432f., says that "according to Jonce I. McGurk, the Quincy-Washington [our picture] is the original, the du Pont picture a copy by Kemmelmyer, and the other

replica a copy of the latter by some other painter"; p. 659, illustrates our painting, showing its condition in 1932 // *American Processional*, exhib. cat. (1950), p. 238, no. 84, attributes it to Kemmelmeyer and dates it about 1794; p. 85, illustrates it showing its condition in 1950 (note overpaint on the tree at the right) // *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, exhib. cat. (1961), p. 144, no. 29, attributes it to Kemmelmeyer and dates it about 1795.

EXHIBITED: Smithsonian Institution, Washington, D. C., 1932; M. H. De Young Memorial Museum, San Francisco, Los Angeles County Museum, Wadsworth Atheneum, Hartford, and The Museum of Art of the Rhode Island School of Design, Providence, 1942-1943, *Twenty-five American Paintings from the Revolution to the Civil War*, no. 19 (Hartford catalogue, as The Cumberland Review by Edward Savage; lent by Victor Spark through Newhouse Galleries, New York); National Gallery, Washington, D. C., 1944, *American Battle Painting, 1776-1918*, cat. p. 55 (as attributed to Edward Savage); Cor-

coran Gallery of Art, Washington, D. C., 1950, *American Processional*, no. 84 (as by Kemmelmeyer); Denver Art Museum, 1951, *Art in America* (as by Kemmelmeyer); National Gallery, Washington, D. C., 1954, *American Primitive Paintings from the Collection of Edgar William and Bernice Chrysler Garbisch*, Part 1, cat. p. 31 (as by Kemmelmeyer); Metropolitan Museum, 1961-1962, and American Federation of Arts Traveling Exhibition, 1962-1964, *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, no. 29 (as by Kemmelmeyer).

ON DEPOSIT: Jumel Mansion, New York, before 1927 (by Charles F. Quincy).

EX COLL.: the Quincy family, Boston; Charles F. Quincy, Boston (until 1927); William Lanier Washington, Westport, Connecticut (from 1927); [Victor Spark, New York, by 1942]; Edgar William and Bernice Chrysler Garbisch (1945-1963).

GIFT OF EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH, 1963.

Ralph Earl

BORN 1751; died 1801. Ralph Earl, described as a bigamist, a wife-deserter, a spendthrift, and a drunkard, earned the distinction, at the same time, of being one of the foremost American painters of his time. Born in Worcester County, Massachusetts, Earl probably spent his early years in that vicinity, although we know little of his life before his marriage to Sarah Gates in 1774. In the following year, according to Dunlap, he opened a studio in New Haven, where he painted likenesses "in the manner of Copley," including a striking portrait of Roger Sherman (Yale University Art Gallery). During the summer of 1775 Earl went to Lexington and Concord, Massachusetts, and made sketches of the localities where the first military encounters of the Revolutionary War had taken place. From these drawings Earl composed four paintings—Dunlap called them "the first historical pictures, perhaps, ever attempted in America"—which were engraved before the end of that year by Amos Doolittle of New Haven.

Having deserted his wife and two children, and prompted by his Loyalist sympathies, Earl departed for England in the spring of 1778 with the intention of improving his art. He apparently received some instruction from Benjamin West and possibly from some of the other leading painters of the day. During his seven years in England, the young American exhibited five portraits at the Royal Academy; he also earned a reputation in Norfolk, where he painted a number of portraits.

Earl returned to America with a new wife late in 1785; during the next fifteen years he painted portraits and a few landscapes in New York City and New England. He spent much of his time in western Connecticut, where a large group of his works has come to light. He developed a highly individual style, placing his rather stiffly posed figures in the generous surroundings of office or parlor, with all the accessory details carefully rendered. He apparently created a fashion for portraits of this type, for a vigorous school of primitive painters in Connecticut produced some very handsome portraits in his manner during the last decade of the eighteenth century and the first few decades of the nineteenth. Dunlap recorded that Earl died of "intemperance" at Bolton, Connecticut.

Lady Williams and Child 06.179

When this picture was found in England early in this century, it was called a portrait of Lady Williams and child; no biographical information relating to either of the sitters has been discovered. The picture was painted in England in 1783, the year in which Earl first exhibited at the Royal Academy. At that time the press called his entry "a most excellent likeness" with "parts of the drapery remarkably well cast." Although it has been stated that Earl's English portraits reflect the manner of Romney and West and that his later American style was based on these influences, all the characteristics seen in this portrait were already present in his earlier American works, typified by the well-known portrait of Roger Sherman (Yale University Art Gallery). Notwithstanding Earl's claim, published in New York in 1785, to have studied "under those distinguished and most celebrated Masters in Painting, Sir Joshua Reynolds, Mr. West, and Mr. Copley," the pictures he painted in England and after his return to America lack the sophistication of the British school of por-

traiture at this time. In drawing, composition, and the rendering of surface textures, they show little development beyond his earliest portraits. His preoccupation with the details of costume and interior furnishing lends a special interest to many of his pictures.



Oil on canvas, 50 $\frac{1}{4}$ x 39 $\frac{3}{4}$ in.

Signed and dated (at lower left): R. Earl Pinxit 1783.

REFERENCES: *American Art News*, IV (1906), says that when this picture was first discovered in England it was believed to be the work of George Romney // R. T. H. Halsey, *Met. Mus. Bull.*, I (1906), pp. 83f. // H. L. and W. L. Ehrich (eds.), *One Hundred Early American Paintings* (1918), pp. 38f. // D. C. Rich, *International Studio*, xcvi (1930), p. 37 // L. B. Goodrich, *Antiques*, LXXIV (1958), pp. 418f. // W. and S. Sawitzky, *Worcester Art Museum Annual*, VIII (1960), pp. 24f.

EXHIBITED: Whitney Museum of American Art, New York, and Worcester Art Museum, Massachusetts, 1945, *Ralph Earl*, no. 5; Dallas Museum of Fine Arts, 1946, *Two Hundred Years of American Painting*, no. 2.

EX COLL. [Ehrich Galleries, New York].

PURCHASE, ROGERS FUND, 1906.

Colonel Marinus Willett 17.87.1

Marinus Willett (1740–1830) was a direct descendant of Thomas Willett, the first English mayor of New York. Known mostly as a soldier and public figure, Willett also became a wealthy merchant, an owner of much real estate, and a cabinetmaker, although no furniture from his shop is now identifiable.

Willett's career as a soldier began in 1758 when he obtained a commission in Oliver DeLancey's New York regiment; he served in an unsuccessful campaign against the French at Fort Ticonderoga. Before the Revolution, Willett was an outstanding Son of Liberty and a leader of the radical patriots in New York City. A plaque in downtown New York commemorates his seizure of arms from the British forces when they evacuated the city in June 1775. About this time Willett became a captain in Alexander McDougall's first New York regiment and participated in the invasion of Canada. Commissioned a lieutenant colonel in the following year, Willett was or-

dered shortly thereafter to Fort Stanwix, where he led a successful attack against the British. For his bravery on this occasion Congress voted in October 1777 to present him with an "elegant sword."

Willett became a member of the Order of the Cincinnati and was elected to the New York Assembly, but vacated this office in 1784 when he was appointed sheriff of the county of New York, a position he held for four years. In 1790 Willett was sent by Washington to negotiate with the Creek Indians; the resulting treaty won the approval of both Washington and Governor DeWitt Clinton. He succeeded Clinton as mayor of New York in 1807.

Willett was married three times, first in 1760 to Mary Pearse, who died in 1793; second, in 1793, to Mrs. Susannah Vardill, which marriage ended in divorce; and third, about 1799, to Margaret Bancker, by whom he had five children. A portrait of Margaret Bancker Willett with her son Marinus, Jr., painted by John Vanderlyn, descended with this portrait (see p. 122). Accompanying these pictures was the "elegant sword" (bearing the mark of Liger, Rue Coquillière, Paris), which Congress voted in 1777 but which may not have been delivered until as late as 1785.

Although this portrait was exhibited in New York in 1838 as by "Earle of Connecticut," it was not until 1935 that its association with Earl was re-established. In 1906 its owner stated that the portrait was painted sometime between 1784 and 1795, probably closer to the earlier date. The presence of Indians in the background, however, is probably a reference to Willett's negotiations with the Creek Indians in 1790; the portrait was perhaps painted shortly after that. It is not only one of Earl's most successful paintings, but also a very satisfying example of full-length portraiture, so rarely attempted in America during the eighteenth century.

Oil on canvas, 91 $\frac{1}{4}$ x 56 in.

REFERENCES: D. Wager, *Col. Marinus Willett: the Hero of Mohawk Valley* (1891), p. 48, erroneously states that this picture was painted by



Trumbull when Willett was thirty-five years old // G. W. Van Nest, letter in Museum Archives (April 23, 1906), says it "was made by an English painter who came here" // F. Morris, *Met. Mus. Bull.*, xii (1917), pp. 158f., says it was painted by an unknown artist, 1790-1800 // B. Burroughs, *Catalogue of Paintings in the Metropolitan Museum* (1931), p. 5, calls it American School, painted about 1790-1800.

EXHIBITED: Stuyvesant Institute, New York, 1838, *Exhibition of Select Paintings by Modern Artists* (Dunlap Benefit Exhibition), no. 148 (as by Earle of Connecticut; lent by Mrs. Wil-

lett); Metropolitan Museum, 1922, *Duncan Phyfe Exhibition* (no cat.); Metropolitan Museum, 1935, *Exhibition of Portraits of Original Members of the Society of the Cincinnati*, no. 32 (as probably a contemporary copy after Ralph Earl); Metropolitan Museum, 1939, *Life in America*, no. 42.

ON DEPOSIT: Museum of the City of New York, 1933-1934.

EX COLL. descendants of Marinus Willett.

BEQUEST OF GEORGE WILLETT VAN NEST, 1917.

Unknown Painter

Jonathan Dwight I

61.90

Jonathan Dwight I (1743-1831) was born in Boston but spent his childhood in Nova Scotia. At the age of ten he was sent to live in Springfield, Massachusetts, with his uncle, Colonel Josiah Dwight, in whose store he served as a clerk. After his uncle's death,

Dwight continued the business, and through the judicious management of his affairs was able to accumulate a fortune. In 1819 he contributed twenty thousand dollars for the construction of a new Congregational Church in Springfield. Dwight was married three times, to Margaret Ashley in 1766, to Margaret Van Veghten Vanderspiegel in 1790, and to Hannah Buckminster in 1796. He died in Springfield at the age of eighty-eight.

Although it is tempting to relate the church in the background of this portrait to Dwight's benefaction of 1819, the style of the costume suggests that the picture was painted in the last decade of the eighteenth century. No other works by the same hand have been recorded; the picture shows the style of portraiture that was popular in the Connecticut River Valley at the end of the eighteenth century. It is painted in predominantly cool tones of gray and blue.

Oil on canvas, 29½ x 26¼ in.

Canvas stamp: I POOLE/ HIGH HOLBORN/ LINNEN.

ON DEPOSIT: Museum of the City of New York, 1934-1935 (by Mrs. Jonathan Dwight).

EX COLL. the family of Jonathan Dwight.

GIFT OF BARBARA MERCER ADAM AND CHARLOTTE ADAM COATE, 1961.



Adolph Ulrich Wertmüller

BORN 1751; died 1811. Born in Stockholm, Sweden, Wertmüller acquired the rudiments of painting in his native city before going to Paris, where he studied with his cousin Alexander Roslin and with Joseph Marie Vien. Although he was appointed painter to King Gustavus III of Sweden, Wertmüller remained in Paris, and he was admitted to the French Academy in 1784. The exhibition there of his portrait of Marie Antoinette in 1785 helped bring him patronage and a large fortune. "This he had placed in the French funds and in the hands of a Paris banker," Dunlap reported, "but, in that general convulsion of all financial and commercial concerns which took place in the early part of the Revolution, he lost the greater part of his fortune." After spending several years painting portraits in Madrid and Cadiz, Wertmüller decided to make a new start, and he departed for the United States, arriving in Philadelphia in May 1794. Soon he obtained a sitting from Washington. He also painted a number of other portraits before returning to Stockholm in the fall of 1796. After experiencing further financial difficulties, however, he returned to Philadelphia in 1800. He brought with him his *Danaë* (Nationalmuseum, Stockholm), which has the distinction of being the first painting of a nude publicly displayed in the United States. Dunlap regarded it as Wertmüller's "greatest and most splendid production," and, he wrote, "for that very reason it is . . . to be regretted, that, both in the subject and the style of execution, it offends alike against pure taste and the morality of art." Tuckerman found it "too exceptional a subject to meet with the approbation of sober citizens." For years, in the hands of successive owners, including John Wesley Jarvis and Henry Inman, the picture remained a curiosity in the provincial art world of New York.

In Philadelphia, Wertmüller painted many fashionable portraits and miniatures in the French manner. In 1810 he married a woman of Swedish descent and shortly thereafter moved to a farm at Marcus Hook, Pennsylvania, where he lived until his death.

George Washington

24.109.82

Six years before Washington became President, he wrote to Francis Hopkinson: "I am so hackneyed to the touches of the Painter's pencil, that I am now altogether at their beck, and sit like Patience on a monument, whilst they are delineating the lines of my face. . . . At first I was as impatient at the request, and

as restive under the operation, as a colt is of the saddle. The next time I submitted very reluctantly, but with less flouncing; now no dray moves more readily to the Thill, than I do to the Painter's Chair."

Wertmüller was among the many artists who sought to paint Washington from life. According to his register and cash book, he painted a portrait of Washington in the Senate



24.109.82

Chamber at Philadelphia during August 1794. On November 8, 1794, Wertmüller recorded in his diary: "*Fini le portrait du General Washington, prem. President du Congress, un habit de velour noir, bust quaré toile de 15, ce port. est pour moi.*" This portrait, fully signed and dated, appeared in the sale of Wertmüller's estate in 1812, as "General Washington head size painted from person." It was acquired by John Wagner of Philadelphia. From this portrait Wertmüller painted a number of replicas; the existence of at least twenty-two variously sized "straining Frames with prepared canvas for George Washington," which appeared in the sale of his effects, suggests that he planned to paint more.

Although the Museum's portrait is clearly signed and dated 1795, several nineteenth-century writers confused it with the life portrait of 1794. Traditionally, our picture is said to have been presented by the artist to Théo-

phile Cazenove (1740-1811), financier and American agent of the Holland Land Company, who was in Philadelphia from 1790 to 1799, but Rembrandt Peale wrote in *The Crayon* in 1855 that Washington himself had probably presented it to Cazenove. An engraving of the portrait was used to illustrate Irving's biography of Washington and Tuckerman's and Elizabeth Johnston's treatises on Washington portraits.

Wertmüller's representation of Washington, with its fussy lace ruff and freshly powdered hair, was greeted with mixed reactions by those who had some memory of the sitter's appearance. One observer commented in *The National Intelligencer*: "It has been my privilege to see the best likenesses of the chief. The one of all others most resembling him is that prefixed to the first volume of Irving's 'Life of Washington' [our picture]. All the rest wanted the animation I perceived in his features." A Mr. Meredith of Baltimore, who saw the picture in 1856, agreed: "I never before saw a picture of Washington that so forcibly brings back to my memory what I retain there of Washington as he appeared for a whole season in church, our pew being next to his in Philadelphia." In contrast, Dr. Jared Sparks, president of Harvard and a biographer of Washington, wrote with reference to one of Wertmüller's replicas: "I remember no one which appears to me to represent Washington's features and character more imperfectly." Rembrandt Peale, who claimed in his advanced years to be the only living artist who had painted Washington from life, called Wertmüller's likeness "a highly finished laborious performance" with "a German aspect."

Peale's estimate was apt. Although meticulously painted in the international French manner of the late eighteenth century, the portrait gives Washington a distinctly European appearance. Wertmüller's portrait is certainly not our most satisfactory likeness of Washington, but it is an amusing curiosity among the many conventional portraits of him.

Oil on canvas, 25¾ x 21½ in.

Signed and dated (at lower right): A. Wertmüller, S. Pt./ Philadelphia 1795.

REFERENCES: R. Peale, *The Crayon*, II, no. 14 (1855), p. 207 // R. Peale, "Washington and His Portraits" (1858), ms. at Haverford College // H. T. Tuckerman, *The Character and Portraits of Washington* (1859), pp. 65-68, gives information about this picture // E. B. Johnston, *Original Portraits of Washington* (1882), p. 50, calls it Wertmüller's first portrait of Washington; p. 52, gives excerpt from *The National Intelligencer* // C. A. Munn, *American Magazine of Art*, x (1919), p. 279, gives its history // H. B. Wehle, *Met. Mus.*

Bull., xx (1925), pp. 21f. // J. H. Morgan and M. Fielding, *The Life Portraits of Washington and Their Replicas* (1931), p. 203, give quote from Wertmüller's diary; p. 204, no. 3, give its provenance; pp. 204 ff., list it as one of six replicas // M. Benisovich, *Art Quarterly*, xvi (1953), pp. 21f.; and xxvi (1963), pp. 14-20, summarizes material about Wertmüller's portrait of Washington.

EX COLL.: Théophile Cazenove (from 1795); Charles A. Davis; Mme. de Gentil (sale, Hotel Drouot, Paris, 1880); William Fellowes Morgan (from 1880); Charles Allen Munn.

BEQUEST OF CHARLES ALLEN MUNN, 1924.

Frederick Kemmelmeyer

ACTIVE 1788-1803. Little is known about Frederick Kemmelmeyer except that he was active as a painter in Baltimore from about 1788 to 1803. In 1788 he announced in the *Maryland Gazette* that he had "opened a Drawing-School for young Gentlemen" in Baltimore and that he gave instruction to young ladies at Mrs. Alcock's Academy. He also advertised that he painted "Miniatures and other Sizes in Oil and Water-Colour" and signs "upon moderate terms." Two years later he again advertised his services as a portrait painter in miniature and water color and announced that he had opened "an Evening Drawing-School for the instruction of young gentlemen who may have a desire of learning that polite art." Kemmelmeyer continued to advertise sporadically in Baltimore until 1803, when he is thought to have moved to Hagerstown, Maryland. It is not known when and where he died. Possibly he was one of the many foreigners who paid brief visits to this country during the eighteenth century.

Kemmelmeyer is best known for three paintings of Washington Reviewing the Western Army at Fort Cumberland, Maryland; the largest and most famous of these, however, is here attributed to James Peale (see p. 67). Several other historical pictures by him have been recorded, including the First Landing of Columbus at St. Salvador (collection of Edgar William and Bernice Chrysler Garbisch).



62.256.7

The American Star

62.256.7

Although this picture has been dated about 1795, it was probably painted after Washington's death in 1799. It appears to be related to the memorial pictures that became especially popular in the later years of the eighteenth century. Around a medallion portrait

of Washington are grouped mementos of his long and varied career, including flags, banners, bugles, drums, cannon, swords, and a Masonic medal.

The picture shows that although Kemmelmeyer advertised as a miniature and portrait painter, his technique was that of a coach and sign painter. Various elements in the composition, including the bust portrait of Washington, may have been taken from prints.

Oil on paper, 22 x 17 $\frac{3}{4}$ in.

Signed (at lower right): F. Kemmelmeyer/ Pinxit. Inscribed: SEMPER ACTA PROBATA/ THE AMERICAN STAR/ GEN^L: GEO^E; WASHINGTON/ First in War./ First in Peace./ First in defence/ of/ our Country./ Independence/ of/ AMERICA/ July 4th 1776; (on the flag) U S.

REFERENCE: *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, exhib. cat. (1961), p. 143, no. 26, dates the painting about 1795.

EXHIBITED: Metropolitan Museum, 1961–1962, and American Federation of Arts Traveling Exhibition, 1962–1964, *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, no. 26.

EX COLL. Edgar William and Bernice Chrysler Garbisch (1959–1962).

GIFT OF EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH, 1962.

Gilbert Stuart

BORN 1755; died 1828. Stuart was born near Newport, Rhode Island, and spent his early years there. About 1769 he became the pupil of Cosmo Alexander, a Scottish portrait painter visiting in Newport. Stuart accompanied him to Edinburgh in 1772, but Alexander's sudden death left him in difficult circumstances, and he was forced to return

to Newport. In 1775, when the disturbed conditions preceding the Revolution cut down the demand for portraits, Stuart set out for London. After enduring some hardships and neglect, he was rescued by Benjamin West, with whom he lived and worked from 1777 to 1782. In that year he opened a studio of his own; his remarkable ability as a portrait painter soon brought him many commissions. His success was all the more notable because he had to compete with the talents and reputations of Gainsborough, Reynolds, and Romney.

From the first, Stuart's sole interest was in portraiture. Although he developed an individual style of painting, it was based on a close study of the rich painterly technique and compositional devices of Georgian portrait painting. In his best works, by his "pellucidly roseate notations" (as Virgil Barker described his brushstrokes), he achieved vivid and glowing likenesses that established him as one of the leading portrait painters in London. He seldom lacked commissions, but his ineptitude in business matters and his extravagance kept him harassed by debts. The importunities of his creditors drove him from London to Dublin, where he worked from about 1787 to 1792, and from Dublin to New York.

On his return to the United States in 1793, Stuart was immediately taken up by the social, political, and mercantile aristocracy. The success of his portrait of Washington established him as the leading American portrait painter of his time; he was constantly employed, in New York (1793-1794), in Philadelphia (1794-1803), in Washington (1803-1805), and in Boston, where he settled permanently in 1805. His later years were marked by financial difficulties and poor health. At this time, he abandoned the florid Georgian style of his earlier works, and his portraits lost some of their liveliness and power.

Stuart's portraits had a strong influence on many American portrait painters of the early nineteenth century. Although he never conducted a formal class, he was generous in giving advice and instruction to young painters. Some made long journeys to Boston to meet him and discuss his method of portrait painting. Some brought their works to him for criticism, while others, including James Frothingham, Ezra Ames, John Trumbull, Thomas Sully, and Matthew Jouett, learned by copying his portraits. Sometimes he allowed his "pupils" to watch him at work.

Throughout his long career—over forty years—Stuart produced an extraordinary number of portraits, recording nearly all the prominent men and women of his time. The Museum's collection of twenty-two Stuart portraits contains examples of virtually every phase of his mature years, including many done in his most brilliant and dashing style.

The Museum owns two portraits of Stuart, an early self-portrait (see below) and a miniature painted by Sarah Goodridge about 1825.



50.145.37

Man in a Green Coat

50.145.37

The subject of this portrait has never been convincingly identified. In his biography of Stuart, Charles M. Mount conjectured that the picture represents Stuart's close friend Benjamin Waterhouse (1754-1846), and that it was painted in London in 1780 after Waterhouse's return from Leyden, where he had been attending medical school. In a recent letter Mount outlined the basis of his argument: "The technique shows it to be one of Stuart's earliest surviving efforts at a 'London style' portrait—that is, a portrait not in his primitive New England manner. The earliness of the dating suggests it may be of a friend, or member of the West circle, rather than a commissioned portrait. Waterhouse returned from Leyden in 1780, a date that would coincide well with the handling of pigment in this picture. . . . the likeness . . . is striking and altogether convincing. . . ." A comparison of

our picture to Stuart's portrait of Waterhouse of 1776 (Redwood Library, Newport, Rhode Island), however, casts serious doubt on the identification.

The portrait was probably painted in London about 1780 to 1785. Stuart effectively employed his swiftly moving brush to capture the young man's air of self-satisfaction.

Oil on canvas, 28½ x 23½ in.

REFERENCES: L. Park, *Gilbert Stuart* (1926), II, p. 610, no. 656, lists this painting as Portrait of a Gentleman and says it was painted in London about 1785; IV, p. 553, no. 884, illustrates Stuart's portrait of Benjamin Waterhouse of 1776 // C. M. Mount, *Gilbert Stuart* (1964), p. 64; p. 362, lists it as a portrait of Benjamin Waterhouse // C. M. Mount, letter in Museum Archives (June 28, 1964).

EXHIBITED: Metropolitan Museum, 1933, *Paintings From the Harkness Collection*; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: Capt. George Swinton, London; [M. Knoedler and Co., New York, 1920]; Edward S. Harkness, New York (1920-1940); Mrs. Edward S. Harkness, New York (1940-1950).

BEQUEST OF MARY STILLMAN HARKNESS, 1950.

Portrait of the Artist

26.16

In a letter dated December 6, 1884, the artist's youngest daughter, Jane, wrote: "He painted a small sketch in oil of himself for my mother (in London, after great persuasion) but could not be induced to finish it. Some years later I gave this Head to the late Mrs. H. G. Otis, which she left to her son Harry, who died quite recently, in some part of Europe." This portrait study, which shows Stuart at about thirty, was probably done around the time of his marriage, in 1786. It is painted on a rectangular scrap of canvas, the head centered in a pale blue painted oval. It is drawn with the utmost economy, its few dashing strokes dem-



26.16

onstrating Stuart's superb ability to catch a likeness with the briefest of means.

Oil on canvas, 10 $\frac{5}{8}$ x 8 $\frac{7}{8}$ in.

REFERENCES: L. Park, *Gilbert Stuart* (1926), II, p. 718, no. 797, says the portrait was painted in London about 1786-1788; incorrectly gives the date of Jane Stuart's letter as Dec. 16, 1885 // H. B. Wehle, *Met. Mus. Bull.*, XXI (1926), p. 76 // C. M. Mount, *Gilbert Stuart* (1964), p. 375.

EXHIBITED: The Museum of Art of the Rhode Island School of Design, Providence, 1936, *Rhode Island Tercentenary Celebration*, no. 27; Dayton Art Institute, Ohio, 1950, *The Artist and His Family* (no cat.); Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

ON DEPOSIT: Museum of Fine Arts, Boston, 1883-1922.

EX COLL.: Mrs. Gilbert Stuart, London; Jane Stuart, Boston; Mrs. Harrison Gray Otis (until 1883); the estate of Mrs. Harrison Gray Otis (1883-1922); Albert Rosenthal (1925); [Ehrich Galleries, New York].

PURCHASE, FLETCHER FUND, 1926.

Matthew Clarkson

38.61

Matthew Clarkson (1758-1825) was a member of a prominent New York family. At the outbreak of the Revolution he enlisted in the army; he served at the Battle of Long Island, was wounded at Fort Edward, and was noted for his gallantry at the Battle of Saratoga. He served as aide-de-camp under General Benedict Arnold. Later he was aide-de-camp to General Benjamin Lincoln, whom he also assisted when Lincoln served as secretary of war under the Confederation Congress (1781-1783). Clarkson eventually rose to the rank of major general in the New York State Militia; he was also a member of the Society of the Cincinnati.

After the Revolution, Clarkson devoted much of his time to public and political offices, serving as president of New York Hospital for many years, a regent of the State University, United States marshal, New York State sena-



38.61

tor, and president of the Bank of New York. DeWitt Clinton, who defeated him in 1802 for a seat in the United States Senate, said of him: "Whenever a charitable or public spirited Institution was about to be established, Clarkson's presence was deemed essential. His sanction became a passport to public approbation."

This portrait, painted in New York about 1794, shows Clarkson in military uniform, wearing the badge of the Cincinnati. He was then a handsome man in his mid-thirties, and Stuart exercised all his skill to produce this imposing and dramatic picture, which ranks with the best of his work. The portrait proved to be extremely popular and was copied by James Frothingham (collection of John Clarkson Jay, on loan to the Museum of the City of New York), Samuel Waldo, and others. Trumbull used the likeness as the basis for the head of Clarkson in his *Surrender of General Burgoyne at Saratoga*, New York. Stuart's original was bequeathed to this Museum by the wife of a great-grandson of Clarkson. The Museum owns another portrait of Clarkson, painted by Waldo and Jewett in 1823 (see p. 176).

Oil on canvas, 36 $\frac{1}{8}$ x 28 $\frac{1}{4}$ in.

REFERENCES: G. Mason, *The Life and Works of Gilbert Stuart* (1879), p. 159, lists a number of copies of this portrait // C. W. Bowen (ed.), *The History of the Centennial Celebration of the Inauguration of George Washington* (1892), p. 438, says it was painted in 1793-1794 // L. Park, *Gilbert Stuart* (1926), I, p. 217, no. 159, dates it 1793 or 1794 // J. Allen, *Met. Mus. Bull.*, xxxiii (1938), p. 144 // C. M. Mount, *Gilbert Stuart* (1964), p. 175, says it is "executed with marvelous certainty"; p. 366, lists it.

EXHIBITED: John Herron Art Institute, Indianapolis, 1942, *Retrospective Exhibition of Portraits by Gilbert Stuart*, no. 10; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.); World's Fair, New York, 1964, *Four Centuries of American Masterpieces*, no. 6.

BEQUEST OF HELEN SHELTON CLARKSON, 1938.

Josef de Jaudenes y Nebot 07.75

Born in Valencia, Spain, Señor Jaudenes (1764-before 1819) served as an envoy from Spain to the United States with the rank of chargé d'affaires from 1791 to 1796. His arrival is mentioned in a letter written by President Washington on July 20, 1791: "I yesterday had Mr. Jaudenes, who was in this country with Mr. Gardoqui and is now come over in a public character, presented to me for the first time by Mr. Jefferson." In 1794 Jaudenes married Louisa Carolina Matilda Stoughton, daughter of the Spanish consul in Boston. In the following year, after the enthusiastic reception of Stuart's portrait of Washington, Jaudenes ordered five replicas of the picture, but he offered no advance payment, and he probably never received any of them.

A dandy and a spendthrift, Jaudenes lived in great style in an elegant house in Philadelphia. He aspired to be appointed minister from Spain, but when a newly-appointed minister appeared in Philadelphia, he had no choice but to retire to his ancestral vineyards near Palma, Majorca. On April 25, 1796, he gave notice of his intention to return to Spain, and on July 24 he and his wife departed aboard the *Governor Mifflin*.

This portrait and its companion (see below) were painted in New York during the summer of 1794. It was perhaps while they were on Stuart's easel that Mrs. Gabriel Manigault recorded in her diary that she had met Señor and Señora Jaudenes at a party at Mrs. Jay's; on July 4, 1794, she wrote: "Mr. and Mrs. Jaudenes were there, as fine as little dolls." It is just this aspect of their appearance that Stuart captured. Although the attribution of the portraits to Stuart was questioned when they were first acquired by the Museum, they are fluently painted with Stuart's inimitable touch and rank among his best works.

The coat of arms at the upper right, presumably of the Jaudenes-Nebot family, and the inscription, signature, and date are not by Stuart, but were added at a later date in Spain. The pictures were found in Spain shortly before the Museum acquired them.



07.76



07.75

Oil on canvas, $50\frac{1}{4} \times 39\frac{1}{2}$ in.

Inscribed (by a later hand): (at lower right) G. Stuart, R. A. New York, Sept. 8/ 1794; (below coat of arms, at upper right) Don Josef de Jaudenes, y Nebot/ Comisario Ordenador de los/ Reales Exercitos y Ministro Em/ biado de Su Magestad Catholi/ ca cerca de los Estados Unidos/ de America./ Nació en la Ciudad de Valen-/ cia Reyno de España el 25, de/ Marzo de 1764.

REFERENCES: K. Cox, *Met. Mus. Bull.*, II (1907), p. 64 // C. H. Hart, letter in Museum Archives (June 6, 1907), says that this picture is a copy by a Spanish artist after a portrait by Stuart // *New York Herald* (Aug. 19, 1907), p. 3, questions its authenticity // S. Isham, *McClure's Magazine*, XXXI (1908), pp. 176ff., calls it a characteristic work by Stuart and discusses the controversy over the attribution // M. Fielding, *Pennsylvania Magazine*

of History and Biography, XXXVIII (1914), p. 325, no. 71, lists it as Josef de Jaudens; erroneously states that the figure was added "by some assistant or local artist" // L. Park, *Gilbert Stuart* (1926), I, p. 432, no. 434, says the coat of arms, signature, and inscription are later additions // A. T. Gardner, *Met. Mus. Bull.*, VI (1948), p. 190 // C. M. Mount, *Gilbert Stuart* (1964), pp. 179ff., says the picture was painted during the summer of 1794; pp. 181, 349, discusses the source of the composition; p. 349, expresses the opinion that the signature and inscription are by Stuart.

EXHIBITED: Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: Don Josef Jaudenes, Philadelphia, and Palma, Majorca (1794-c. 1819); the Jaudenes family, Spain (?); [M. Knoedler and Co., New York].

PURCHASE, ROGERS FUND, 1907.

Matilda Stoughton de Jaudenes

07.76

Señora de Jaudenes (1778–after 1822) was the daughter of John (“Don Juan”) Stoughton of Boston, who served as Spanish consul there for thirty years before his death in 1820. In 1794, at sixteen, she married Don Josef de Jaudenes y Nebot (see above). At a dinner given by President and Mrs. Washington on April 2, 1795, one of the guests remarked that she and the Portuguese minister’s wife were “brilliant with diamonds.” Stuart shows her as a charming young woman, dressed in the height of fashion and glittering with jewels and gold chains. In painting her brocades, laces, jewelry, and feather headdress, he displayed all his facility, yet he subordinated these accessories to the somewhat timid and gentle expression of her youthful face.

The coat of arms at the upper left, presumably of the Stoughton family of Boston, and the inscription, signature, and date are not by Stuart, but were added later.

Oil on canvas, 50 $\frac{5}{8}$ x 39 $\frac{1}{2}$ in.

INSCRIBED (by a later hand): (at lower left) G. Stuart, R. A. New York Sept. 8./ 1794; (below coat of arms, at upper left) Doña Matilde Stoughton,/ de Jaudenes-Esposa/ de Don Josef de Jaudenes,/ y Nebot Comisario Ordena-/ dor de los Reales Exercitos/ de Su Magestad Catholica/ y su Ministro Embiado cerca/ de los Estados Unidos de/ America-/ Nació/ en la Ciudad de/ Nueva-York en los Estados Unidos el 11 de Enero de/ 1778.

REFERENCES: K. Cox, *Met. Mus. Bull.*, 11 (1907), p. 64 // C. H. Hart, letter in Museum Archives (June 6, 1907), questions the attribution to Stuart; accepts the face and the sky to the right of it as by Stuart, but suggests that the picture is largely the work of a Spanish artist // *New York Herald* (Aug. 19, 1907), p. 3, questions its authenticity // S. Isham, *McClure’s Magazine*, xxxi (1908), pp. 176ff., calls it a characteristic work by Stuart and

discusses the controversy over the attribution // M. Fielding, *Pennsylvania Magazine of History and Biography*, xxxviii (1914), p. 325, no. 72, lists it as Matilde Stoughton Jaudenes // L. Park, *Gilbert Stuart* (1926), 1, p. 433, no. 435, says the coat of arms, inscription, and signature are later additions // A. T. Gardner, *Met. Mus. Bull.*, vi (1948), p. 190 // C. M. Mount, *Gilbert Stuart* (1964), pp. 179ff., says the picture was painted during the summer of 1794; p. 349, expresses the opinion that the signature and inscription are by Stuart.

EXHIBITED: Metropolitan Museum, 1958–1959, *Fourteen American Masters* (no cat.).

EX COLL. See preceding entry.

PURCHASE, ROGERS FUND, 1907.

Charles Wilkes

22.45.1

Charles Wilkes (1764–1833) was born in London, a nephew of the famous John Wilkes, lord mayor of London. He came to America near the end of the Revolutionary War. He became associated with the Bank of New York on its organization in 1784 and in 1794 was elected cashier. He served as president of the Bank from 1825 until his retirement in 1832. Wilkes was the first treasurer of the New-York Historical Society, serving from 1805 to 1818. In 1802 he inherited estates in England and, going there to claim them, acquired a number of paintings said to have been in the collection of John Wilkes. Wilkes was thus one of the first New York bankers to own a collection of paintings by the old masters. Some of these, including two portraits by Sir Peter Lely, a still life by Pieter van Overschee, an Italian sixteenth-century representation of St. John the Baptist, and an old copy after Pieter Brueghel the Elder’s *Winter Landscape*, were bequeathed to this Museum by his granddaughters Grace and Harriet Wilkes, together with this portrait of

their grandfather, and John Trumbull's Washington before the Battle of Trenton (see p. 104).

In his *The Old Merchants of New York City* (1885), Walter Barrett (pseudonym for Joseph Scoville) called Wilkes "the Hapsburg of the Wilkes family." Mrs. Basil Hall, an Englishwoman who visited New York in 1827, saw a good deal of Wilkes, whom she found "quite delightful." "He is an Englishman," she wrote, "and it is impossible not to feel one's national pride gratified by the most agreeable and gentlemanlike man we have yet met." After a party at Wilkes's house, she wrote: "I had heard so much in England about the overloaded tables in America that I was surprised to see the table at Mr. Wilkes's smaller than it would have been for the same party at home, neither were things in the same keeping at all. We had plenty of French wine but no covers to the dishes and not set down with much nicety. The tarts, the fruit, and the cheese were all placed on the table at the same time, and the table cloth was not removed. Altogether, the style was more foreign than English." The Museum also owns a portrait of Wilkes's daughter Frances (see p. 206).

This portrait was painted in New York about 1794. It was originally rectangular, but a number of years ago it was cut down to its present size.

Oil on canvas, oval, 30 x 25 in.

REFERENCES: L. Park, *Gilbert Stuart* (1926), II, p. 813, no. 909, says this portrait was painted in New York about 1794 // C. M. Mount, *Gilbert Stuart* (1964), p. 377, lists it.

EXHIBITED: Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

BEQUEST OF GRACE WILKES, 1922.

George Washington

07.160

Stuart painted his first portrait of Washington, from life, in Philadelphia in March 1795.



22.45.1

It is generally assumed that that portrait was acquired by Samuel Vaughan (1720-1802), a London merchant resident in Philadelphia, and a close friend of Washington. That picture, which shows the right side of Washington's face, has always been known as the Vaughan portrait, and replicas of it have been described as being of the Vaughan type. From Vaughan the picture descended to his son William Vaughan, who sold it about 1850 to Joseph Harrison of Philadelphia. It remained in the Harrison family until 1912, when it was sold to Thomas B. Clarke of New York. It is now in the National Gallery, Washington, D. C.

The Vaughan portrait was a tremendous success. Upon its completion it was placed on exhibition in Stuart's studio, and by April 20, 1795, he had drawn up a "list of gentlemen who are to have copies of the portrait of the President of the United States." The list included the names of thirty-two men, who de-

sired a total of thirty-nine replicas. The most recent checklist of Stuart's portraits, however, includes only seventeen Washingtons of this type.

Our portrait, known as the Gibbs-Channing-Avery Washington, is considered one of the earliest and one of the best of these replicas. It was probably painted in Philadelphia in 1795, but since Stuart kept no records and did not date or number his replicas, the question of primacy among them has provided a continuing field for speculation. When Samuel P. Avery bought this picture from William F. Channing in 1889, Channing sent him a letter containing all the facts he knew about it: "The 'Gibbs' Washington was sold by Stuart, at an early date, to his warm personal friend, Colonel George Gibbs (died 1883) of New York, with the statement that it was on the easel while Washington was sitting, and worked upon from life. At a later period Colonel Gibbs, having purchased from Stuart a set of his Presidents of the United States, sold the Gibbs picture to his sister, Mrs. William Ellery Channing, who gave it, thirty

years ago, to her son, Dr. William F. Channing, the present owner and writer of this letter. The 'Gibbs' Washington has thus never been out of the possession of the Gibbs-Channing family since it left Stuart's hands."

The exceptional quality of this picture has led others to confirm that it must have been painted at least in part from life. In a note about it, Josephine Allen wrote: "There are enough differences between this portrait and the Vaughan one to make it reasonable to suppose that the artist had had a fresh look at his subject. The eyes are deeper-set, and the expression is more severe and awesome. Washington's queue ribbon is more stringy in the Vaughan and wider in this, with a saw-tooth cut at the end. With so many orders ahead of him, Stuart no doubt had more than one canvas started and ready to work on when he could see his sitter."

Oil on canvas, 30¼ x 25¼ in.

REFERENCES: G. Mason, *The Life and Works of Gilbert Stuart* (1879), p. 90, calls our picture "the finest beyond all comparison" // E. B. Johnston, *Original Portraits of Washington* (1882), pp. 93f., quotes the letter from Channing // S. P. Avery, *Some Account of the Gibbs-Channing Portrait of Washington* (1900), quotes letters from Channing and various others, including Mason, Charles Henry Hart, and William S. Baker // S. Isham, *Met. Mus. Bull.*, II (1907), pp. 118-121 // M. Fielding, *Gilbert Stuart Portraits of George Washington* (1923), p. 115, states that this portrait was painted in Philadelphia in September 1795; says that "it possesses all the artistic perfection of Stuart's brush" // L. Park, *Gilbert Stuart* (1926), II, pp. 845f., no. 2, says it was painted in Philadelphia in September 1795 // J. H. Morgan and M. Fielding, *The Life Portraits of Washington and Their Replicas* (1931), p. 251, no. 2, and pp. 352f., note 2 // G. A. Eisen, *Portraits of Washington* (1932), I, p. 44 // J. Allen, *Met. Mus. Bull.*, xv (1957), opp. p. 141 // C. M. Mount, *Gilbert Stuart* (1964), p. 378, lists it.

EXHIBITED: Museum of Fine Arts, Boston, 1880, *An Exhibition of Portraits Painted by Gilbert Stuart*, no. 303; Century Association, New



York, 1888; New York, 1889, *Centennial Celebration of the Inauguration of George Washington*, no. 31; National Academy of Design, New York, 1893–1894, no. 131; Metropolitan Museum, 1895–1896, *Retrospective Exhibition of American Paintings*, no. 172; Union League Club, New York, 1897; Grolier Club, New York, 1899; Metropolitan Museum, 1939, *Life in America*, no. 38; Metropolitan Museum, 1958–1959, *Fourteen American Masters* (no cat.).

EX COLL.: Col. George Gibbs (c. 1795–?); Mrs. William E. Channing (until 1858); William F. Channing (1858–1889); Samuel P. Avery (1889–1904); Samuel P. Avery, Jr. (1904–1907).

PURCHASE, ROGERS FUND, 1907.

George Washington

43.86.1

This picture, called the “Phillips-Brixey” Washington, forms an interesting comparison with the Gibbs-Channing-Avery portrait (see above), as they are both of the Vaughan type. The pictures are identical in composition and differ mainly in such details as the jabot and queue ribbon and in the color and treatment of the background, the present example having a shaded red background instead of the green curtain of the Gibbs-Channing-Avery version. It ranks among the best of the replicas of the Vaughan portrait. Gustavus A. Eisen called it one of Stuart’s most satisfactory and sympathetic creations, “the greatest portrait of the greatest of men, fascinating and hypnotic as no other.” “In this portrait,” he wrote, “Stuart reached the climax of his art, and his portraiture its noblest expression.” The picture was probably painted in the last few years of the eighteenth century. The Phillips family of Manchester, England, who owned it for more than a century, were sympathetic to the American cause during the Revolution.

Oil on canvas, 29 x 23¾ in.

REFERENCES: *Art News*, XXIII (Feb. 21, 1925), p. 6 // L. Park, *Gilbert Stuart* (1926), II, p. 852, no. 15 // J. H. Morgan and M. Fielding,



43.86.1

The Life Portraits of Washington and Their Replicas (1931), p. 258, no. 15 // G. A. Eisen, *Portraits of Washington* (1932), I, pp. 40ff., discusses the chronology of the replicas of the Vaughan portrait // C. M. Mount, *Gilbert Stuart* (1964), p. 378.

EXHIBITED: Corcoran Gallery of Art, Washington, D. C., 1932, *Washington Bicentennial Exhibition*, no. 7; Metropolitan Museum, 1958–1959, *Fourteen American Masters* (no cat.).

EX COLL.: the Phillips family, Manchester, England (until 1924); [Duveen Brothers, New York, 1924]; Richard de Wolfe Brixey (1924–1943).

BEQUEST OF RICHARD DE WOLFE BRIXEY, 1943.

Ann Penn Allen

43.86.3

Ann Penn Allen (1769–1851) was the daughter of James Allen, founder of Allentown, Pennsylvania, and granddaughter of William Allen, chief justice of the province of Penn.

sylvania before the Revolution. She was also the great-granddaughter of Tench Francis, whose portrait by Robert Feke also belongs to the Museum (see p. 8). Miss Allen was named for the wife of Governor John Penn. In her youth she was regarded as one of the most beautiful women in this country. In 1800 she became the second wife of James Greenleaf, who made a fortune during his years as United States consul in Amsterdam. He returned to this country in 1795, settled in Philadelphia, and became a founder of the American Land Company. He died in Washington, and his widow spent her later years at her family's estate in Allentown.

This picture was painted in Philadelphia about 1795. It is a fine example of his brilliant and dashing brushwork. Several replicas, including one in the Pennsylvania Academy of the Fine Arts and another at the Philadelphia Museum, have been recorded.

Oil on canvas, 29 x 24 in.

REFERENCES: R. Griswold, *The Republican Court* (1855), p. 270 // L. Park, *Gilbert Stuart*

(1926), I, pp. 367f., no. 353, lists this portrait as Mrs. James Greenleaf and says it was painted in Philadelphia in 1795; pp. 368f., lists three replicas of it // *Met. Mus. Bull.*, II (1944), p. 264 // C. M. Mount, *Gilbert Stuart* (1964), p. 368, lists it as Mrs. James Greenleaf.

EXHIBITED: American Art Galleries, New York, 1929, *Loan Exhibition* (for the benefit of the Girl Scouts of America), no. 844; Dallas Museum of Fine Arts, 1946, *Two Hundred Years of American Painting*, no. 3; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: Ann Penn Allen Greenleaf; Mrs. Walter C. Livingston, Philadelphia and Paris; [Howard Young Galleries, New York, 1925, acquired in England]; Richard de Wolfe Brixey (1925-1943).

BEQUEST OF RICHARD DE WOLFE BRIXEY, 1943.

William Kerin Constable 43.86.2

William Kerin Constable (1751-1803) was born and educated in Dublin. His father was a surgeon in the British army and served in Montreal during the French and Indian War and later in a New York State regiment. Constable was one of the wealthiest merchants in New York, engaged in the China trade and other business ventures. He owned the six hundred-ton *America*, considered the finest ship built in New York. Later he became interested in land speculation, which offered rich rewards, since land could be bought for eight pence an acre and sold within a short time for two dollars an acre. He owned large tracts in Ohio, Kentucky, Virginia, and Georgia; in northern New York State he and several partners bought a tract of four million acres known as the Macomb Purchase, from which he retained about five hundred thousand acres for himself.

In his *History of Lewis County, New York* (1883), Franklin Hough quoted the Honorable Ogden Edward's description of Constable: "William Constable was truly one of





43.86.2

nature's noblemen. He was a man of sound comprehension and fruitful mind, of heightened feelings and vivid imagination. He saw clearly, felt keenly and expressed himself pungently. . . . Such were his powers, and such the charms of his conversation, that wherever he went he was the king of the company. I first saw him in 1796, at a dinner party. Among the distinguished persons present were General Hamilton, Colonel Burr and Volney. Yet, even in such company, all eyes and ears were turned to him, and he appeared to be the master spirit. . . . his most intimate associates were Jay and Hamilton, and Robert Morris, and the other master spirits of the time. . . . he was . . . an aid to the great and good Lafayette. His appearance strikingly indicated his character, his countenance beamed with intelligence and expressed every emotion. . . . He lived in splendid style."

This picture was painted in Philadelphia in 1796, when Stuart was at the height of his American career. It was painted for Constable's son, and for many years it hung in his home, Constable Hall, in Constableville, New York. The painter Henry Inman considered

it "the finest portrait ever painted by the hand of man." The picture was probably cut down from a rectangle a number of years ago.

Oil on canvas, oval, 28 $\frac{5}{8}$ x 23 $\frac{1}{2}$ in.

REFERENCES: G. Mason, *The Life and Works of Gilbert Stuart* (1879), p. 161, says this picture was painted in 1796 // L. Park, *Gilbert Stuart* (1926), I, p. 232, no. 179, says it was painted in Philadelphia in 1796 // F. J. Mather, Jr., *Estimates in Art* (1931), II, p. 7, lists it among Stuart's best British portraits // C. M. Mount, *Gilbert Stuart* (1964), pp. 207, 216; p. 366, lists it.

EXHIBITED: Museum of Fine Arts, Boston, 1880, *An Exhibition of Portraits Painted by Gilbert Stuart*, no. 295 (lent by John Constable of Constableville); American Art Galleries, New York, 1929, *Loan Exhibition* (for the benefit of the Girl Scouts of America), no. 845; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: the family of William Constable (until 1925); Richard de Wolfe Brixey (1925-1943).

BEQUEST OF RICHARD DE WOLFE BRIXEY, 1943.

Joseph Anthony, Jr.

05.40.1

Joseph Anthony, Jr. (1762-1814) was Gilbert Stuart's first cousin. He was born in Newport, Rhode Island, where he was trained as a silversmith and jeweler—a trade in which his family is said to have been active in England as early as the time of Queen Elizabeth. About 1783 he established himself in business in Philadelphia. His trade card, an elaborately designed oval of printing and script, states: "Orders from the Country carefully attended to & Punctually executed/ Joseph Anthony/ Goldsmith & Jeweller/ Market Street between Second and Third Streets/ PHILADELPHIA/ makes and sells the most fashionable Articles in the above branches/ Wholesale and Retail/ A General assortment of Gold, Silver, Plated Wares & Jewellery/ of the newest Fashion, and most elegant taste/ TEA and COFFEE



05.40.2



05.40.1

URNS of the most modern & approved Patterns/ Miniature Pictures Set, Devices in Hair/ MOURNING RINGS & LOCKETS/ Made on the Shortest Notice/ The full Value given for old Gold, Silver, Lace & Diamonds." The Museum has in its collection a silver punch ladle made by Joseph Anthony. Anthony was prominent in business and social circles; he was a director of the Bank of the United States and one of the original subscribers to the Philadelphia Assembly. In 1785 he married Henrietta Hillegas (see below).

This picture, one of the few known portraits of an early American silversmith, was painted in Philadelphia about 1795 to 1798, at a time when Stuart was busy turning out replicas of his coveted portrait of George Washington. It shows Anthony as a sober man of substance with a mild and benign countenance. The flesh and hair are painted with liquid ease, and the drawing throughout is vibrant and unhesitant.

Oil on canvas, 30 x 24½ in.

REFERENCES: G. Mason, *The Life and Works of Gilbert Stuart* (1879), p. 129, erroneously lists this portrait as Judge Anthony // L. Park, *Gilbert Stuart* (1926), 1, p. 107, says it was painted in Philadelphia about 1798; gives its provenance // H. Smith, *New York Sun* (July 9, 1938) // C. M. Mount, *Gilbert Stuart* (1964), p. 191, suggests that it was painted in 1795; p. 364, lists it as Judge Joseph Anthony, Jr.

EXHIBITED: Ehrich Galleries, New York, 1905; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: descendants of Joseph Anthony; [Ehrich Galleries, New York].

PURCHASE, ROGERS FUND, 1905.

Mrs. Joseph Anthony, Jr. 05.40.2

Mrs. Anthony (1766-1812), born Henrietta Hillegas, was the daughter of Michael Hillegas, first treasurer of the United States. She was married in 1785. This picture was painted

in Philadelphia about 1795 to 1798. It is close in style and composition to the portrait of Ann Penn Allen (see above). It is executed in Stuart's most elegant London manner, showing Mrs. Anthony as a dignified young matron of Philadelphia society.

Oil on canvas, 30 x 23 $\frac{3}{8}$ in.

REFERENCES: G. Mason, *The Life and Works of Gilbert Stuart* (1879), p. 129 // L. Park, *Gilbert Stuart* (1926), I, p. 108, no. 27, says this portrait was painted in Philadelphia about 1798 // C. M. Mount, *Gilbert Stuart* (1964), p. 191, suggests it was painted in 1795; p. 194, lists it.

EXHIBITED: See preceding entry.

EX COLL.: See preceding entry.

PURCHASE, ROGERS FUND, 1905.

Portrait of a Man, formerly called Charles Lee 24.109.85

Although this portrait has traditionally been said to represent Charles Lee (1758-1815), who was attorney general during the administrations of Washington and Adams, the subject does not resemble the engraved portraits of Lee. The picture was probably painted

about 1795 or 1800. It has suffered from over-cleaning and abrasion, especially in the face.

Oil on canvas, 30 x 25 in.

REFERENCES: G. Mason, *The Life and Works of Gilbert Stuart* (1879), p. 213 // H. B. Wehle, *Met. Mus. Bull.*, xx (1925), p. 22, questions the identity of the subject; says the portrait may represent "the same Charles [sic; John] Ogden of whom Saint-Memin made an engraving in 1798" // L. Park, *Gilbert Stuart* (1926), I, p. 469, no. 481, questions the identity of the subject; calls it a "fine portrait of a handsome man between thirty and forty years of age" // C. M. Mount, *Gilbert Stuart* (1964), p. 207, says it was painted in Philadelphia; p. 370, lists it as "Charles Lee (?)."

EXHIBITED: Palace of Fine Arts, San Francisco, 1940, *Golden Gate International Exposition*, no. 1219; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: Mrs. Charles Lee?; Mrs. Elizabeth Lee Pollack, Warrenton, Virginia (until 1922); Charles Allen Munn, New York (1922-1924).

BEQUEST OF CHARLES ALLEN MUNN, 1924.

John R. Murray 50.213

John R. Murray (1774-1851) was the son of a wealthy merchant, John Murray (see portrait on p. 107). In 1806 he married a Miss Rogers of Baltimore. From 1806 to 1837 he was a governor of the New York Hospital. In his *Historic Annals of the National Academy of Design* (1865), Thomas S. Cummings recorded Murray's death under the date June 8, 1851: "Died, deeply regretted by a large circle of friends, John R. Murray, a distinguished merchant of New York—one of the founders of the old American Academy of Arts, a true lover of art, an accomplished critic in his day, and an Honorary Member of the National Academy of Design." Park stated that this picture was painted in Philadelphia about 1800.

Oil on canvas, 29 $\frac{3}{8}$ x 24 $\frac{1}{8}$ in.



24.109.85



50.213

REFERENCES: G. Mason, *The Life and Works of Gilbert Stuart* (1879), p. 229, says the portrait was painted about 1800; states erroneously that it was then in the collection of John R. Morris // L. Park, *Gilbert Stuart* (1926), II, p. 542, no. 569 // C. M. Mount, *Gilbert Stuart* (1964), p. 372, lists it.

EX COLL.: John R. Murray, Mt. Morris, New York; John Rogers Murray, Mt. Morris, New York; Mrs. L. Wolters Ledyard, Cazenovia, New York; Mrs. J. H. Ten Eyck Burr, Cazenovia, New York.

GIFT OF MRS. WALTER OAKMAN AND MISS HELEN HUBBARD, 1950.

George Washington

88.18

In April 1796 Stuart painted his second portrait of Washington from life, this time showing the left side of Washington's face. The portrait was intended for Senator William Bingham, but Stuart never completed it. He retained the unfinished painting until the end of his life, and used it as the model both for his full-length portraits of the so-called Lansdowne type and for the countless bust-length portraits he painted in his later years. After Stuart's death the original picture and a com-

panion portrait sketch of Martha Washington were sold to the Washington Association in Boston and were presented in 1831 to the Boston Athenaeum. (Since 1876 they have been on loan to the Museum of Fine Arts, Boston.) Thus, the replicas of this portrait are said to be of the Athenaeum type.

Nearly seventy replicas of the Athenaeum portrait are generally accepted as by Stuart. Many other artists also copied Stuart's Athenaeum portrait, and it is often difficult to draw the line between the least inspired of Stuart's own copies and the best of those by his contemporaries and followers. This picture has always been attributed to Stuart. According to some authorities, it was painted in Washington in 1803 for Daniel Carroll of Duddington Manor, in the District of Columbia; others suggest that it was painted earlier at Philadelphia and taken to Washington for Carroll. The picture is in a good state of preservation, but lacks the strength and vitality of the Gibbs-Channing-Avery and Phillips-Brixey Washingtons (see above). Stuart disliked intensely the job of duplicating his likeness of Washington, and many of his replicas are dull and perfunctory. His attitude toward them is shown by the fact that he referred to them as his "hundred-dollar bills."

Oil on canvas, 29 $\frac{1}{8}$ x 24 $\frac{1}{8}$ in.

REFERENCES: E. B. Johnston, *Original Portraits of Washington* (1882), p. 101, states that this portrait was painted in Washington for Daniel Carroll and mentions a replica painted by G. P. A. Healy that was taken to London // M. Fielding, *Gilbert Stuart Portraits of George Washington* (1923), p. 166, says it was painted in Washington in 1803 // L. Park, *Gilbert Stuart* (1926), II, p. 870, no. 46, states that it was painted in Washington in 1803 // J. H. Morgan and M. Fielding, *The Life Portraits of Washington and Their Replicas* (1931), p. 280, no. 45, say it was probably painted at Philadelphia and later taken to Washington // G. A. Eisen, *Portraits of Washington* (1932), I, p. 181 // C. M. Mount, *Gilbert Stuart* (1964), p. 378, lists it.



88.18

EXHIBITED: Museum of the City of New York, 1944, *Exhibition in Honor of the 160th Anniversary of the Founding of the Society of the Cincinnati* (no cat.); M. H. De Young Memorial Museum, San Francisco, 1957, *Painting in America—The Story of 450 Years* (no cat.).

ON DEPOSIT: Colonial Williamsburg, Virginia, 1945–1946.

EX COLL.: Daniel Carroll, Duddington Manor, Washington, D. C. (c. 1803–1849); the Carroll family (until 1888); Henry O. Havemeyer.

GIFT OF HENRY O. HAVEMEYER, 1888.

Albert Gallatin

08.90

Albert Gallatin (1761–1849) was born and educated in Switzerland. He came to the United States in 1780 and soon rose to prominence; he was appointed secretary of the treasury by Thomas Jefferson in 1801, and held this post until 1814. After the War of 1812 he negotiated the peace treaty with England. He was minister to France (1816–1823) and minister to England (1826–1827). From 1831 to 1839 he served as president of the National Bank of New York. He died in Astoria, Long Island.

This picture was painted in Washington about 1803 and remained in the possession of Gallatin's family until presented to the Museum by his grandson. It is mentioned as "by Stuart" in Gallatin's will, drawn up in 1840. Henry Adams, in his *Life of Albert Gallatin* (1880), reported that Mrs. Gallatin complained that Stuart had softened her husband's features.

Oil on canvas, 29 $\frac{3}{8}$ x 24 $\frac{7}{8}$ in.

REFERENCES: H. Adams, *Life of Albert Gallatin* (1880), p. 301 // M. Fielding, *Pennsylvania Magazine of History and Biography*, XXXVIII (1914), p. 323, no. 55, erroneously says Albert Gallatin owned this picture // A. E. Gallatin, *Gallatin Iconography* (1934), p. 14, no. 3 // L. Park, *Gilbert Stuart* (1926), I, p. 333, no. 309, says it was painted in Washington about 1803 // C. M. Mount, *Gilbert Stuart* (1964), p. 251; p. 368, lists it.

EXHIBITED: Metropolitan Museum, 1939, *Life in America*, no. 57; Palace of Fine Arts, San Francisco, 1940, *Golden Gate International Exposition*, no. 1218; National Gallery, Washington, D. C., 1943, *Thomas Jefferson Bicentennial*, no. 21; M. Knoedler and Co., New York, 1946, *Washington Irving and His Circle*,



08.90

no. 44; The Valentine Museum, Richmond, Virginia, 1948, *Makers of Richmond*, cat. pl. 50; National Gallery, Washington, D. C., 1950, *Makers of Historical Washington*, no. 14. GIFT OF FREDERIC W. STEVENS, 1908.



46.28

William Eustis

46.28

William Eustis (1753–1825) was born in Cambridge, Massachusetts. After graduation from Harvard in 1772, he studied medicine, and at the Battle of Bunker Hill he helped care for the wounded. He later practiced medicine in Boston. Giving up medicine to enter politics as a supporter of Jefferson, he was elected congressman in 1800 and served two terms. In 1807 he was named secretary of war and continued in that office under President Madison. He resigned in 1812 in the face of a storm of criticism. In 1814 he was named minister to Holland and remained there four years. After his return to Boston, he was elected congressman in 1820, and in 1823 he became governor of Massachusetts.

This portrait was painted in Boston about 1806. It was bequeathed to the Museum by a great-grandnephew of Eustis.

Oil on canvas, 28¾ x 23⅞ in.

REFERENCES: L. Park, *Gilbert Stuart* (1926), I, p. 314, no. 283, says this picture was painted in Boston about 1806 // C. M. Mount, *Gilbert Stuart* (1964), p. 367, lists it.

EX COLL.: William Eustis, Boston (c. 1806–1825); Frances Appleton Langdon Haven (until 1924); Eustis Langdon Hopkins (1924–1945).

BEQUEST OF EUSTIS LANGDON HOPKINS, 1945.

Portrait of a Man

25.110.9

The details of the costume in this portrait indicate that it was painted about 1810, at which time Stuart was working in Boston. Like many of his Boston portraits, this example is painted on a wood panel; in order to simulate the effect of canvas, however, Stuart pressed a piece of twilled cloth against the wet underpainting. This technique became characteristic of his later years.

Many years ago the subject was thought to be Jerome Napoleon Bonaparte, Jr. (1805–1870), but that identification may be ruled out since Bonaparte was only about five at



25.110.9

the time the picture was painted. The inscription on the back was added at a later date and is false both as to sitter and artist.

Oil on wood, 27 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in.

Inscribed (on the back, by a later hand): Sir W^m Beechey, R. A. by Sir Thomas Lawrence P.R.A.

REFERENCES: L. Park, *Gilbert Stuart* (1926), II, p. 616, no. 668, calls the painting Portrait of a Gentleman // C. M. Mount, *Gilbert Stuart* (1964), p. 373, lists it.

EXHIBITED: The Museum of Art of the Rhode Island School of Design, Providence, 1936, *Rhode Island Tercentenary Celebration*, no. 1; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

BEQUEST OF COLLIS P. HUNTINGTON, 1925.



97.39

Major Henry Rice

97.39

Major Rice (1786-1867) was born and died at the Rice family homestead in Marlborough, Massachusetts. His winter home was a house built by the architect Charles Bulfinch on Bulfinch Place in Boston. Rice became one of the leading merchants in Boston, and after his retirement in 1846, he was active as a stock and real estate broker. He was a member of the Massachusetts State Legislature and of the Boston City Council.

During the War of 1812 he achieved the rank of major. In a letter to his sister in 1812, Major Rice described the confusion in Boston occasioned by the many people moving out of town because they feared an attack on the city by British ships; the letter closes with the statement, "*Boston will be saved.*"

This picture was painted in Boston about 1815, on a wooden panel that had been given the texture of twilled canvas.

Oil on wood, 26 $\frac{1}{2}$ x 21 $\frac{1}{2}$ in.

REFERENCES: M. Fielding, *Pennsylvania Magazine of History and Biography*, xxxviii (1914), p. 331, no. 112 // L. Park, *Gilbert Stuart* (1926), II, p. 642, no. 703, calls Major Rice a captain and states that he was probably from

New York State; says the portrait was painted in Boston about 1815 // C. M. Mount, *Gilbert Stuart* (1964), p. 374, lists it.

EXHIBITED: Metropolitan Museum, 1895-1896, *Retrospective Exhibition of American Paintings*, no. 200i (lent by Miss Lita A. Rice); The Museum of Art of the Rhode Island School of Design, Providence, 1936, *Rhode Island Tercentenary Celebration*, no. 26; John Herron Art Institute, Indianapolis, 1942, *Retrospective Exhibition of Portraits by Gilbert Stuart*, no. 26.

EX COLL.: Henry Rice (c. 1815-1867); Henry Rice, Jr. (from 1867); Lita A. Rice (to 1896).

PURCHASE, 1896.

David Sears, Jr.

81.12

David Sears, Jr. (1787-1871) was born in Boston and graduated from Harvard in 1807. By inheritance he became one of the wealthiest men in Boston. At various times between 1816 and 1851 he was elected to the Massachusetts Legislature, first as representative and later as state senator. He was noted for his gifts of money to Boston charities and churches, and to Harvard University for the building of

an astronomical observatory, known as "Sears Tower." He also made gifts to Amherst College and established an endowment for the care of the poor in the city of Newport, Rhode Island, where he built a "marine villa" in 1845.

Stuart painted several portraits of Sears. The first was begun in Boston in 1806 and was completed by Thomas Sully in 1831. Our picture, which is characteristic of Stuart's later manner, was painted in Boston about 1815. It was acquired from Sears's daughter.

Oil on canvas, $27\frac{1}{4} \times 23\frac{1}{2}$ in.

REFERENCES: G. Mason, *The Life and Works of Gilbert Stuart* (1879), p. 253, gives the provenance of this picture // E. Biddle and M. Fielding, *The Life and Works of Thomas Sully* (1921), p. 269, no. 1561, erroneously identify it as the portrait of Sears begun by Stuart and completed by Sully in 1831 // L. Park, *Gilbert Stuart* (1926), II, p. 671, no. 740, says it was painted in Boston about 1815 // C. M. Mount, *Gilbert Stuart* (1964), p. 374, lists it.

EXHIBITED: The Museum of Art of the Rhode Island School of Design, Providence, 1936, *Rhode Island Tercentenary Celebration*, no. 4 // Art Association of Newport, Rhode Island, 1936, *Retrospective Exhibition of the Work of Artists Identified with Newport*, no. 15.



81.12

EX COLL. Mrs. William Amory, Boston.

GIFT OF SEVERAL GENTLEMEN, 1881.

James Monroe

29.89

James Monroe (1758–1831) was the fifth President of the United States (1816–1824). He was born in Westmoreland County, Virginia, and studied law with Thomas Jefferson. He was a member of the Continental Congress and later served as a senator; from 1794 to 1796 he was minister to France. Later he was governor of Virginia, and from 1803 to 1807 he was minister to England. Under Madison, Monroe was secretary of state and secretary of war. The territory of Florida was acquired during his administration. He is chiefly remembered for the Monroe Doctrine, in which the United States declared that it would not tolerate further foreign colonial expansion in the western hemisphere.

This picture is one of the set of five portraits of presidents (Washington, Adams, Jefferson, Madison, and Monroe) painted by Stuart about 1818 to 1820 for the Boston picture dealer John Doggett. The head is a replica of the life portrait that Stuart painted for Monroe in Boston in 1817 (Pennsylvania Academy of the Fine Arts, Philadelphia), but the picture is more than twice the size of the original and the background and accessories are more elaborate. It is fluidly painted and ranks considerably above the level of the small, rather simple portraits that characterize Stuart's Boston production.

In 1840 a bill was introduced in Congress to buy the set of five portraits for the White House, but it was defeated. The pictures were housed in the Library of Congress until 1851, in which year the portraits of Washington, Adams, and Jefferson were destroyed in a fire. The portrait of Madison was at one time in the collection of Herbert L. Pratt; its location is now unknown.

Oil on canvas, $40\frac{1}{4} \times 32$ in.

REFERENCES: G. Mason, *The Life and Works of Gilbert Stuart* (1879), p. 229 // L. Park,

Gilbert Stuart (1926), II, p. 529, no. 555, gives the provenance of this picture // H. B. Wehle, *Met. Mus. Bull.*, xxiv (1929), p. 198 // M. M. Swan, *The Athenaeum Gallery, 1827-1873* (1940), pp. 27, 69 // C. M. Mount, *Gilbert Stuart* (1964), p. 311, dates it about 1820; p. 314.

EXHIBITED: Athenaeum Gallery, Boston, 1827, no. 115; Athenaeum Gallery, Boston, 1828, *Stuart Benefit Exhibition*, no. 31; Pennsylvania Academy of the Fine Arts, Philadelphia, 1831, no. 97 (for sale); Toledo Museum of Art, 1913, *Perry Victory Centennial Exhibition*, no. 14; Panama Pacific Exposition, San Francisco, 1915, no. 2765; The Museum of Art of the Rhode Island School of Design, Providence, 1936, *Rhode Island Tercentenary Celebration*, no. 21; Metropolitan Museum, 1939, *Life in America*, no. 69; Art Institute of Chicago, 1949, *From Colony to Nation*, no. 115; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: John Doggett, Boston (1831); Abel Phillips, Boston; Peter A. Porter, Niagara Falls (1851-1856); A. B. Douglas, Brooklyn (1856-1857); Abiel Abbott Low, Brooklyn (1857-1893); A. Augustus Low; Mrs. A. Augustus Low; Mrs. Seth Low, Sr.; Seth Low.

BEQUEST OF SETH LOW, 1929.

Washington Allston

28.118

This portrait of Allston (1779-1843) was commissioned by one of his admirers, Edmund Dwight of Boston. It was one of the last paintings on which Stuart worked and was unfinished at the time of his death. It shows Allston at forty-nine, just before difficulties with his Belshazzar's Feast had transformed him into the pale, spectral figure recorded by Richard Morrell Staigg in 1841 in a miniature also in the Museum's collection. The picture is of especial interest to the student of painting, as it shows Stuart's method of starting a portrait. Of this picture Allston's brother-in-law Richard Henry Dana remarked, "It is a mere head, but such a head, and so like the man!" It would be difficult to find a more perfect repre-



29.89

sentation of the early nineteenth-century ideal of romantic genius. For a biography of Allston, see p. 141.

Oil on canvas, 24 x 21½ in.

REFERENCES: G. Mason, *The Life and Works of Gilbert Stuart* (1879), p. 127 // L. Park, *Gilbert Stuart* (1926), I, p. 98, no. 13, says this portrait was painted in Boston in 1828 // H. B. Wehle, *Met. Mus. Bull.*, xxiii (1928), pp. 263f. // *International Studio*, xcii (1929), p. 60 // A. T. Gardner, *Met. Mus. Bull.*, III (1944), p. 56 // C. M. Mount, *Gilbert Stuart* (1964), p. 363, lists it.

EXHIBITED: Museum of Fine Arts, Boston, 1880, *An Exhibition of Portraits Painted by Gilbert Stuart*, no. 276 (lent by Miss Ellen T. Parkman, Boston); The Museum of Art of the Rhode Island School of Design, Providence, 1936, *Rhode Island Tercentenary Celebration*, no. 12; National Academy of Design, New York, 1951, *The American Tradition*, no. 128.



28.118

EX COLL.: Edmund Dwight, Boston (1828–1849); Mary Dwight (Mrs. Samuel) Parkman, Boston (1849–1879); Ellen Parkman (Mrs. William W.) Vaughan, Boston; Mary Vaughan (Mrs. Langdon P.) Marvin, New York (until 1928).

PURCHASE, ALFRED N. PUNNETT ENDOWMENT FUND, 1928.

COPIES AFTER STUART

Commodore Isaac Hull 24.109.84

Isaac Hull (1773–1843) was commissioned fourth lieutenant in the United States Navy in 1798. In 1804 he became master commandant and two years later was promoted to captain. He was the commanding officer of the United States frigate *Constitution* during the War of 1812. By his remarkable seamanship he eluded a squadron of five British vessels and shortly thereafter engaged and defeated the British frigate *Guerrière* in a battle that lasted only forty-five minutes. This engagement, the first of the frigate duels of the War of 1812, established Hull's fame.

During the next decade he commanded the Boston and Portsmouth Navy yards. His next sea service was in the years 1824 to 1827, when

he received the title of commodore and was placed in charge of the Pacific Station. From 1829 to 1835 he was commandant of the Washington navy yard. Later he was appointed chairman of the Board of Revision and was placed in charge of the Mediterranean Station. He died at his home in Philadelphia.

Lawrence Park said that the original life portrait of Hull (27½ x 22 in.; location unknown) was painted in Boston in 1813, in which year it was engraved by David Edwin for the *Analectic Magazine*. Park listed our picture as a replica, said that it was painted in Boston in 1814, and gave an elaborate provenance based on information supplied by George H. Story, who owned the picture in 1914. Story wrote: "It was painted to the order of Harrison Gray Otis. . . it was acquired after his death, by Parker C. Chandler of Boston . . . It hung in the Bostonian Society's rooms, part of the time of his ownership. It was presented to Isabella P. Francis about the year 1905 by Parker C. Chandler. . . ." The painting, however, is in a style that cannot be closely associated with Gilbert Stuart. It was probably painted around the middle of the nineteenth century.

Oil on canvas, 30 x 25 in.



24.109.84

Inscribed (on the stretcher, by a later hand): This picture was/ painted for/ Harrison Gray Otis in Boston 1813-1814.

REFERENCES: G. H. Story, letter in Museum Archives (Jan. 7, 1914) // L. Park, *Gilbert Stuart* (1926), 1, p. 419, no. 420 // C. M. Mount, *Gilbert Stuart* (1964), p. 369, lists it as a copy.

EX COLL.: Isabella P. Francis (c. 1905-c. 1914); George H. Story; Charles Allen Munn (c. 1914-1924).

BEQUEST OF CHARLES ALLEN MUNN, 1924.

Commodore Stephen Decatur

24.109.83

Stephen Decatur (1779-1920) was born at Sinnepuxent, on the eastern shore of Maryland. In 1798 he was commissioned a midshipman in the United States Navy. In 1801 he was appointed a first lieutenant and saw action in the war with Tripoli. As a result of his success in burning the U. S. frigate *Philadelphia*, which was being held captive in the harbor of Tripoli, he was commissioned a captain. Decatur also served in the War of 1812. While commanding the frigate *United States*, he captured the British frigate *Macedonian*, near Madeira, in one of the most important victories of the war. In his last years Decatur invested heavily in Washington, D. C., real estate. His own house, designed by Benjamin H. Latrobe, still stands on Lafayette Square in Washington. In November 1815 he was appointed navy commissioner, which position he held until his death, from a wound received in a duel with Commodore James Barron near Bladensburg, Maryland.

Stuart painted Decatur's portrait about 1813, in which year it was engraved by David Edwin of Philadelphia for the *Analectic Magazine*. It is now in the Smithsonian Institution, Washington, D. C. The Museum's picture, which is not painted in a manner characteristic of Stuart, was probably done around the middle of the nineteenth century. The likeness is closer to Edwin's stipple engraving than to Stuart's original, although a study of

the highlights suggests that the copyist had access to the painting. The picture has a curiously grainy surface (perhaps an attempt to duplicate the effect of the stippled background of the engraving), and the handling of the details of the uniform is dull and mechanical. The painting of the face is weak and not well understood.

Stephen Decatur Parsons, former owner of the Stuart original, stated that one or more copies of the original were made when it was photographed by the Mathew Brady studios, New York, about 1865 or 1866 and suggested that our painting might have been done at that time.

Oil on canvas, 30 $\frac{1}{8}$ x 25 in.

REFERENCES: S. D. Parsons, letter in Museum Archives (June 26, 1924) // H. B. Wehle, *Met. Mus. Bull.*, xx (1925), p. 22, calls the portrait a puzzling work and suggests that it is a copy made by Trumbull or Rembrandt Peale // L. Park, *Gilbert Stuart* (1926), 1, pp. 273f., no. 229.

EX COLL.: Loulu Perry (Mrs. H. F.) Osborn; [Jonce McGurk, c. 1919]; Charles Allen Munn (c. 1919-1924).

BEQUEST OF CHARLES ALLEN MUNN, 1924.



John Trumbull

BORN 1756; died 1843. Trumbull was born in Lebanon, Connecticut. He graduated from Harvard in 1773 and, against his father's wishes, determined to become a painter. During the Revolution he served under General Spencer and General Gates and for a time was an aide to General Washington. Because of an error in the date on his commission, he resigned from the army on a mere point of honor in the middle of the war and went to London to study with Benjamin West. After being arrested as a spy and thrown into prison for about eight months, he returned to the United States, but set out again for London to study with West in 1784. At this time he conceived the idea of making a pictorial record of important scenes of the Revolution. Both West and Thomas Jefferson encouraged him in this project, which resulted in his best work—the series of small portrait heads of the American generals and political figures who played prominent roles in the war and in the establishment of the new nation. These studies were used as models for his historical paintings.

After returning to the United States in 1789, Trumbull was appointed secretary to John Jay. He went back with Jay to London in 1794 and remained there ten years as one of the commissioners for putting in operation the terms of the Jay Treaty. In 1804 he returned to the United States and opened a studio in New York, but went again to London in 1808 to paint portraits. After his return to New York in 1816, he was appointed director of the somnolent American Academy of Art, which he regarded as a personal monopoly. Edgar Richardson wrote: "By selling it his own works at high prices, Trumbull ruined the finances of the gallery. And instead of rising to his position as the leading figure of his profession in America, Trumbull became the enemy of his fellow painters and a caustic discourager of the young. The first war between generations waged in the story of American painting was fought by the young New York painters to rid themselves of the incubus of this bitter old man." Trumbull, unlike West, regarded young painters as potential rivals and went out of his way to discourage them. His position in his later years as the leading American artist was maintained by his vanity, his social connections, and his political friends, rather than by his brush. Through his political connections, Trumbull was given the commission to paint eight large pictures to decorate the rotunda of the Capitol in Washington. When he retired to New Haven in 1837, he gave his whole gallery of paintings to Yale University in return for a pension. He died in New York.

Trumbull's work was greatly modified by the instruction he received from West, and his somewhat primitive early American style was replaced by what might be called his London manner, derived from West and the study of the works of the Georgian portrait painters. After his return to New York in 1804, his manner changed again, and he seems to have lost much of the painterly quality that made his small portraits and historical scenes of the Revolutionary War so interesting. The official portraits, large Biblical subjects, and history pictures of his later years grew successively duller and more mechanical. His color sense seems to have been lost, and his pictures became cold and dark.

George Washington

24.109.88

In this unusual portrait, Washington is shown in uniform standing on a bank of the Hudson River; behind him is his servant Billy Lee, holding the bridle of a horse. The background is a view across the river to West Point, where a curious red-and-white-striped banner floats. Two war ships maneuver in the river.

The portrait was painted by Trumbull from memory after his arrival in London in July 1780. At that time he had not yet painted Washington from life, and it seems reasonable to suppose that this picture was based on the copy he had made in Boston in 1778 of the portrait Charles Willson Peale had painted for John Hancock in 1776 (Brooklyn Museum; Trumbull's copy at Yale University). It is painted in a rather hard though delicate manner, and does not display the lively painterly style that characterized Trumbull's small portrait heads of Revolutionary soldiers and statesmen.

The painting was published as an engraving by Valentine Green on January 15, 1781. The caption said it was "Engraved from the picture in the possession of M. De Neufville of Amsterdam." Since Trumbull was in Tothill-Fields Prison, Bridewell, London, from November 1780 to June 1781, it may be assumed that the picture had passed before November 1780 to DeNeufville, of the banking firm of John DeNeufville & Son in Amsterdam. Although the picture remained in the DeNeufville family for over a hundred years, its loca-

tion was not generally known until it appeared on the New York art market early in this century. Meanwhile, however, it had become famous, especially in Europe, because of the many reproductions made of it, all probably based on Green's engraving. One of these appeared as an illustration in Hilliard d'Auberteuil's *Essais Historiques et Politiques sur les Anglo-Américains*, published in Brussels in



1781. An amusing variation, showing the figure of Washington in a tropical landscape, was published in J. B. Nougaut's *Beautés de l'Histoire des Etats-Unis* (Paris, 1817). The figure of Washington was also incorporated in several designs for printed cotton.

Oil on canvas, 36 x 28 in.

REFERENCES: C. A. Munn, *Three Types of Washington Portraits* (1908), pp. 4f., reproduces various engravings and printed cottons after this painting // H. B. Wehle, *Met. Mus. Bull.*, xx (1925), p. 20 // J. H. Morgan and M. Fielding, *The Life Portraits of Washington and Their Replicas* (1931), pp. 172f., discuss the dating and source of the picture // G. A. Eisen, *Portraits of Washington* (1932), II, pp. 47of. // T. Sizer, *The Works of Colonel John Trumbull* (1950), p. 62, lists it as the DeNeufville type.

EXHIBITED: Metropolitan Museum, 1932, *Exhibition of Portraits of Washington*; Wadsworth Atheneum, Hartford, 1956, *John Trumbull, Painter-Patriot*, no. 17.

EX COLL.: the DeNeufville family; [E. G. Kennedy, 1898]; Charles Allen Munn, New York (by 1908-1924).

BEQUEST OF CHARLES ALLEN MUNN, 1924.

Thomas Jefferson

24.19.1

In addition to being the third President of the United States, Thomas Jefferson (1743-1826) was chairman of the committee that drew up the Declaration of Independence, governor of Virginia, minister to France, secretary of state, and Vice-President of the United States; he was chiefly responsible for effecting the Louisiana Purchase. He was also a founder of the University of Virginia and designed some of its principal buildings.

In his autobiography, Trumbull wrote: "In the summer of 1785, political duties had called Mr. Jefferson, then minister of the United States in Paris, to London, and there I became acquainted with him. He had a taste for the fine arts, and highly approved my intention of preparing myself for the accomplishment

of a national work. He encouraged me to persevere in this pursuit, and kindly invited me to come to Paris, to see and study the fine works there, and to make his house my home, during my stay."

Trumbull took up Jefferson's offer when he visited Paris in the summer and fall of 1786. "I now availed myself of this invitation," he wrote in his autobiography, "and went to his house, at the Grille de Chaillot, where I was most kindly received by him." Trumbull made no mention of painting Jefferson at this time, but he wrote that on his return to Paris late in 1787 he painted Jefferson "from the life" into his Declaration of Independence (Yale University Art Gallery, New Haven).

Several other portraits of Jefferson have been attributed to Trumbull. Ours was probably painted some time after the portrait in the Declaration of Independence, as it is referred to as a copy in a letter written by William Short to Trumbull on December 19, 1788. It was presented to Jefferson's close friend Mrs. John B. Church, and it is mentioned in a letter dated July 21, 1788, from



Mrs. Church in London to Jefferson in Paris: "Accept the good wishes of Maria [Cosway] and Angelica [Mrs. Church]. Mr. Trumbull has given us each a picture of you. Mrs. Cosway's is a better likeness than mine, but then I have a better elsewhere and so I console myself." Jefferson himself referred to this portrait in a letter to Mrs. Church on August 17, 1788: "The memorial of me which you have of Trumbul [sic] is the most worthless part of me. Could he paint my friendship to you, it would be something out of the common line."

In a letter dated March 6, 1788, Mrs. Cosway requested Jefferson to "give Mr. Trumbull leave to make a copy of a certain portrait he painted at Paris." This copy was only recently discovered in the possession of the Collegio di Maria SS. Bambina, a school Mrs. Cosway founded at Lodi, Italy. It is almost identical to our picture, except that it shows more of the figure and left arm. Another portrait of Jefferson, closer to the likeness in the Declaration of Independence at Yale, descended in the Jefferson family and is now at Monticello.

Oil on wood, $4\frac{1}{2} \times 3\frac{1}{4}$ in.

REFERENCES: J. Trumbull, *Autobiography, Reminiscences and Letters of John Trumbull* (1841), pp. 95ff. // H. B. Wehle, *American Miniatures* (1927), p. 28, says this portrait was painted in Paris in the autumn of 1787 // F. Kimball, *Thomas Jefferson Bicentennial Exhibition*, cat. (1943), no. 14, says it was painted in Paris in 1786 // F. Kimball, *Proceedings of the American Philosophical Society*, LXXXVIII (1944), p. 503 // T. Sizer, *The Art Bulletin*, xxx (1948), p. 268, says it was painted at Paris in 1786 // T. Sizer, *The Works of Colonel John Trumbull* (1950), p. 35, erroneously calls it a replica painted in 1788 in London and lists previous owners // T. Jefferson, *Papers*, ed. J. P. Boyd (1954), x, p. xxix, erroneously calls it a replica of the portrait in the Declaration of Independence at Yale // A. L. Bush, *The Life Portraits of Thomas Jefferson* (1962), pp. 17f., dates it after the likeness in the Yale Declaration of Independence.

EXHIBITED: Metropolitan Museum, 1927, *Miniatures Painted in America, 1720-1850*, cat. p. 55; Smithsonian Institution, Washington, D. C., 1943, *Thomas Jefferson Bicentennial Exhibition*, no. 14.

EX COLL.: Angelica Schuyler (Mrs. John B.) Church, London; Catherine Church (Mrs. Bertram P.) Cruger; John Church Cruger, Cruger's Island, New York; Cornelia Cruger, Cruger's Island, New York.

BEQUEST OF CORNELIA CRUGER, 1924.

Washington before the Battle of Trenton

22.45.9

This picture was probably painted for Trumbull's close friend, the banker Charles Wilkes (see portrait on p. 85). It reproduces in small scale the life-size, full-length portrait originally painted for the city of Charleston, South Carolina, and now at Yale, varying only in the treatment of the foreground and the tree in the right distance. According to Sizer, Trumbull made at least four replicas of this picture. In his *Reminiscences* (1841), Trumbull recalled the circumstances under which the original was painted: "In 1792 I was again in Philadelphia, and there painted the portrait of General Washington, . . . the best certainly of those which I painted, and the best, in my estimation, which exists, in his heroic military character. The city of Charleston, S. C. instructed William R. Smith, one of the representatives of South Carolina, to employ me to paint for them a portrait of the *great man*, and I undertook it *con amore*, (as the commission was unlimited) meaning to give his military character, in the most sublime moment of its exertion—the evening previous to the battle of Princeton; when viewing the vast superiority of his approaching enemy, and the impossibility of again crossing the Delaware, or retreating down the river, he conceives the plan of returning by a night march into the country from which he had just been driven, thus cutting off the enemy's communication, and destroying his depot of stores and provisions at Brunswick. I told the President my object;



22.45 9

he entered into it warmly, and, as the work advanced, we talked of the scene, its dangers, its almost desperation. He *looked* the scene again, and I happily transferred to canvass the lofty expression of his animated countenance, the high resolve to conquer or to perish. The result was in my own opinion eminently successful, and the general was satisfied. But it did not meet the views of Mr. Smith. He admired, he was personally pleased, but he thought the city would be better satisfied with a more matter-of-fact likeness, such as they had recently seen him—calm, tranquil, peaceful.

"Oppressed as the President was with business, I was reluctant to ask him to sit again. I however waited upon him, stated Mr. Smith's objection, and he cheerfully submitted to a

second penance, adding, 'Keep this picture for yourself, Mr. Trumbull, and finish it to your own taste.' I did so—another was painted for Charleston, agreeable to their taste—a view of the city in the background, a horse, with scenery, and plants of the climate; and when the state society of Cincinnati of Connecticut dissolved themselves, the first picture, at the expense of some of the members, was presented to Yale College."

In further discussing the picture, Trumbull wrote: "In the countenance of the hero, *the likeness*, the mere map of the face, was not all that was attempted, but the features are animated, and exalted by the mighty thoughts revolving in the mind on that sublime occasion; *the high resolve*, stamping on the face and attitude its lofty purpose, to conquer or to perish.

"Every minute article of dress, down to the buttons and spurs, and every strap and buckle of the horse furniture, were carefully painted from the several objects. . . ."

Trumbull's original picture has suffered from extensive alligatoring and other surface damage. Our picture has survived in excellent condition, and, although it is more tightly painted than Trumbull's small portraits (see Jefferson, above, and Ceracchi, below), it has some of the precious quality of a miniature. It ranks with Trumbull's best works.

Oil on canvas, 26½ x 18½ in.

REFERENCES: J. Trumbull, *Autobiography, Reminiscences and Letters of John Trumbull* (1841), pp. 166f., 435f. // J. H. Morgan and M. Fielding, *The Life Portraits of Washington and Their Replicas* (1931), pp. 167f., discuss and illustrate the original // G. A. Eisen, *Portraits of Washington* (1932), II, p. 472, lists it as Equestrian with Brown Horse // T. Sizer, *The Works of Colonel John Trumbull* (1950), p. 63, lists it as a replica of the Yale full-length.

EXHIBITED: Art Institute of Chicago, 1949, *From Colony to Nation*, no. 123.

EX COLL.: Charles Wilkes, New York (c. 1808); the Wilkes family.

BEQUEST OF GRACE WILKES, 1922.

Giuseppe Ceracchi

36.35

Giuseppe Ceracchi (1751–1802) was an Italian sculptor who came to Philadelphia in 1790 to try to get the United States government to commission him to carve a colossal marble monument to Liberty that he had designed. Although he failed in this attempt, he made a number of portrait busts of prominent men, among them a bust of Washington now in the collection of this Museum. On his return to Europe after 1795 he became involved in a plot to assassinate Napoleon and was arrested in Paris. According to some accounts he went to the guillotine in 1802, dressed as a Roman emperor in a chariot of his own design. Other accounts say he was found to be insane and was imprisoned.

Although this picture has long been classified as a miniature, it is not painted in the usual miniature technique of watercolor on ivory, but is done in oils on a small wooden panel. It is thus closely related to the superb group of portraits (Yale University Art Gallery, New Haven) that Trumbull executed in preparation for his historical subjects. It is fresh and bright in color, showing Ceracchi against a sky-blue background. The picture



is not dated, but is similar to a portrait of Ceracchi at Yale inscribed and dated "Philadelphia/ 1792."

Oil on wood, $3\frac{3}{8} \times 3\frac{3}{16}$ in.

REFERENCES: C. Cook, *Art and Artists of Our Time* (1888), III, p. 188, states that this picture was discovered by Avery in a shop in The Hague // *Retrospective Exhibition of American Paintings*, cat. (1895), p. 68, no. 3, says it was painted at Philadelphia in 1792 // T. Bolton, *Early American Portrait Painters in Miniature* (1921), p. 163, no. 63 // L. Burroughs, *Met. Mus. Bull.*, xxxi (1936), p. 85 // A. T. Gardner, *Met. Mus. Bull.*, vi (1948), pp. 189f. // T. Sizer, *The Works of Colonel John Trumbull* (1950), p. 19.

EXHIBITED: Metropolitan Museum, 1895, *Retrospective Exhibition of American Paintings*, no. 3; Metropolitan Museum, 1909, *Hudson-Fulton Celebration*, no. 45; Wadsworth Atheneum, Hartford, 1956, *John Trumbull, Painter-Patriot*, no. 69.

EX COLL.: [art dealer, The Hague]; [Samuel P. Avery, New York]; John Taylor Johnston, New York (sale, Somerville Art Gallery, New York, Dec. 19, 1876, no. 109); Robert W. de Forest, New York (1876; sale, American Art Association, New York, Jan. 29, 1936, no. 226); [M. Knoedler and Co., New York, 1936].

PURCHASE, MORRIS K. JESUP FUND, 1936.

Alexander Hamilton

81.11

Alexander Hamilton (1757–1804) was one of the most important political thinkers of his time. He served in the Revolution as aide and military secretary to General Washington. He was a signer of the Declaration of Independence and a delegate from New York to the first Continental Congress. He was appointed by Washington as first secretary of the treasury (1789–1795) and was responsible for planning and establishing a national fiscal system. He was killed by his political opponent Aaron Burr in a duel at Weehawken, New Jersey.

In 1792 Trumbull painted a portrait of

Hamilton for John Jay. This picture is one of six recorded replicas of that portrait. It was painted in the first few years of the nineteenth century. In 1804, the year of Hamilton's death, Trumbull painted another portrait of him, for City Hall, New York, using Giuseppe Ceracchi's marble bust as a model; Sizer listed eight replicas of this portrait. The portraits of the Jay type are in general more attractive than those of the Ceracchi type, which, like many of Trumbull's later works, are hard in drawing and cold in color.

Oil on canvas, 30 $\frac{3}{4}$ x 24 $\frac{3}{4}$ in.

REFERENCE: T. Sizer, *The Works of Colonel John Trumbull* (1950), pp. 28f., dates this painting after 1804.

EXHIBITED: Metropolitan Museum, 1880, *Loan Collection of Paintings*, no. 109; Metropolitan Museum, 1881, *Loan Collection of Paintings*, no. 250; Metropolitan Museum, 1895-1896, *Retrospective Exhibition of American Paintings*, no. 177; Metropolitan Museum, 1939, *Life in America*, no. 48; Wadsworth Atheneum, Hartford, 1956, *John Trumbull, Painter-Patriot*, no. 90.

GIFT OF HENRY G. MARQUAND, 1881.



John Murray

22.76.1

John Murray (1737-1808) settled in New York in 1758 and for almost fifty years was one of the leading merchants and importers in the city. His character was unimpeachable and he enjoyed the confidence of the mercantile community. Both before and during the Revolutionary War, Murray's financial talents were of important service to the city and country. He served as a governor and treasurer of New York Hospital for many years, and president of the New York Chamber of Commerce from 1798 to 1808. In a genealogy of the family, Sarah S. Murray described him as "a man of quiet and unobtrusive manners, and plain simple habits, particularly averse to display of any kind." Murray died in New York, leaving a large estate to his seven children, among them John R. Murray (see portrait on p. 92). His country home was in the region of Manhattan now known as Murray Hill. When Trumbull sailed from New York to London in 1808, he left his household goods and books stored in sixty-five boxes and trunks in Murray's warehouse.

This picture was painted in New York about 1806. It is a good example of the rather cold, dry manner that marks most of Trumbull's later work. When this picture and its companion (see below) were acquired by the Museum, they were considered to be portraits of Mr. and Mrs. Robert Murray. Correct identification of the subjects was made after the discovery of a copy of John Murray's portrait by Daniel Huntington made in 1865 for the gallery of the New York State Chamber of Commerce.

Oil on canvas, 30 x 24 in.

REFERENCES: B. Burroughs, *Catalogue of Paintings in the Metropolitan Museum* (1931), p. 363, incorrectly identifies the subject as Robert Murray // T. Sizer, *The Works of Colonel John Trumbull* (1950), p. 42, says the portrait was painted in New York about 1806.

EX COLL.: John Murray, New York (c. 1806-1808); John R. Murray, Mt. Morris, New



22.76.1

York; John Rogers Murray, Mt. Morris, New York; Mrs. L. Wolters Ledyard, Cazenovia, New York; Mrs. J. H. Ten Eyck Burr, Cazenovia, New York (until 1922).

PURCHASE, MORRIS K. JESUP FUND, 1922.

Mrs. John Murray

22.76.2

Mrs. John Murray (1746–1835) was born Hannah Lindley. Trumbull's portrait shows us the face of a self-controlled mature woman who was described by Sarah S. Murray in *A Short History of the Descendants of John Murray* (1894) as one whose "habits were simple [and] . . . manners courteous and dignified." This picture, like its companion (see above), is cold and somber, done in Trumbull's arid, official manner. It was probably painted about 1806.

Oil on canvas, 30 x 24 in.

REFERENCES: B. Burroughs, *Catalogue of Paintings in the Metropolitan Museum* (1931), p. 363, incorrectly identifies the subject as Mrs. Robert Murray // T. Sizer, *The Works of Colonel John Trumbull* (1950), p. 42, says



22.76.2

the portrait was painted in New York about 1806.

EXHIBITED: Wadsworth Atheneum, Hartford, 1956, *John Trumbull, Painter-Patriot*, no. 95.

EX COLL.: See preceding entry.

PURCHASE, MORRIS K. JESUP FUND, 1922.

COPY AFTER TRUMBULL

Washington before the Battle of Trenton

97.38.1

An inscription on the back of this picture states that it was painted by Trumbull as the basis for the stipple engraving of the Yale portrait (see 22.45.9, above), published by Thomas Cheesman in London in 1796. A comparison of our picture, the Yale portrait, and the engraving, however, shows that the print is more closely related to the portrait at Yale than to our picture. Certain areas of the picture are fluently painted in a manner similar to that of some of Trumbull's small portraits, but the figures and the horse are stiff and lifeless. In the early nineteenth century, engraving



97-38.1

ings of historical portraits became extremely popular and were widely distributed. Many artists, especially those who had not had much training, made copies of these prints to satisfy

the ever-increasing demand for portraits of our founding fathers. This painting is most probably one of these copies.

Oil on academy board, $24\frac{7}{8} \times 19\frac{3}{4}$ in.

Inscribed (on a label on the back, by a later hand): Washington. by J. Trumbull—evidently/ his copy made for the engraving by T./ Cheesman. London 1796. “under the sup/erintendance of the artist” then in London./ The picture and frame came from London to/ Geo. A. Lucas, at Paris, and presented by/ him to the “Huntington collection.” Metropolitan Museum of Art. N.Y. 1897—per S. P. Avery.

REFERENCES: *Met. Mus. Bull.*, XVIII (1922), p. 92, says the painting was made for T. Cheesman's engraving of the subject // G. A. Eisen, *Portraits of Washington* (1932), II, p. 472, lists it as Washington Standing by a White Horse and attributes it to Trumbull.

EX COLL.: [Samuel P. Avery, c. 1897]; George A. Lucas.

GIFT OF GEORGE A. LUCAS FOR THE HUNTINGTON COLLECTION, 1897.

Mather Brown

BORN 1761; died 1831. Mather Brown was born in Boston but spent much of his life in England. The son of Gawen Brown, a clockmaker, and the grandson of the Reverend Mather Byles, Brown also descended from the divines Cotton Mather, Increase Mather, and John Cotton. His mother died before he was two and he was brought up by his aunts, Elizabeth and Mary Byles; the latter is said to have given him his first lessons in painting. By sixteen Brown was active as an itinerant painter; several decades later, in a letter to his aunts in Boston, he recalled: “You mention Peekskill, to which place I walked 200 miles there and 200 back, in search of business . . . stopped at New London where I painted several miniatures.”

By painting miniatures and selling wine, Brown saved enough money to go abroad in 1780. His first stop was Paris, where he presented a letter of introduction to Benjamin

Franklin, who supplied him with a letter to Benjamin West in London; West, Brown wrote, gave him instructions “gratis, in consequence of the recommendation of Dr. Franklin.” In 1782 Brown exhibited a painting at the Royal Academy, the first of eighty he was to exhibit there during the next forty-nine years. In 1784 he opened a studio in fashionable Cavendish Square. “I have just removed into a very elegant House,” he wrote, “where I have genteel apartments for my pictures, and cut a respectable appearance which is of great Consequence for one of my Profession. . . .” In the same year he wrote: “. . . my great object is to get my Name established and to get Commissions from America, to paint their Friends and Relations here.”

At first Brown received few portrait commissions. In 1786 the *Morning Post* said he did not possess “the lustre of fashion and the support of elevated patronage,” but admired him for having devised “an ingenious expedient for procuring a name by making portraits of most of the well-known characters in public life.” Most of these portraits were not from life, but by virtue of the importance of the subjects, Brown’s reputation was gradually established. After 1786 his work rapidly gained in popularity. In 1788 he was appointed portrait and historical painter to the Duke of York.

The extraordinary success enjoyed by the Americans Copley, West, and Brown in the London art world aroused jealousy among London artists. In 1789 one London painter wrote: “Mr. West paints for the Court and Mr. Copley for the City. Thus the artists of America are fostered in England, and to complete the wonder, a third American, Mr. Brown of the humblest pretences, is chosen portrait painter to the Duke of York. So much for the thirteen stripes—so much for the Duke of York’s taste.”

Despite his success, his expensive establishment in London was too much for Brown’s pocketbook. In a letter of 1801 he described his situation as “extremely distressing and embarrassing owing to . . . failure in business and the distresses brought on by the War.” In 1809 Brown gave up his studio and hired a room to exhibit his paintings. In the following year he wrote from Liverpool: “From London I went to teach a School in Buckinghamshire—from thence I went to Bath and Bristol and followed portrait painting. . . .” During the next thirteen years he painted portraits in Liverpool, Manchester, and elsewhere in Lancashire. “I sometimes sit down in despair,” he confessed during this period, “and scarcely know where to go next. Some persons think I had better go to New York.” In 1824 he returned to London and continued to paint portraits, and historical compositions of a type already out of fashion in England. He died in London.

Brown has frequently been described as an imitator of Gilbert Stuart, to whom many of his works are still attributed. His style, however, is actually closer to that of Benjamin West.

The Museum owns a pencil drawing of Brown by J. T. Smith.

Lady with a Dog

64.129

The subject of this portrait has not been identified. It was painted in 1786, when Brown's reputation was becoming firmly established in London. In the same year an English correspondent wrote to a friend in Boston: "Your countryman, Mather Brown, is well and in the highest state of success. . . . He has a great run of business and has . . . painted many of our nobility."

This imposing picture represents Brown at the height of his powers. He apparently was able to paint a good likeness, for a critic wrote of his *Portrait of a Gentleman*, on exhibition at the Royal Academy in 1786: "The mirror is scarce more faithful to resemblance." The ruddy complexion and the bold treatment of the drapery are characteristic of Brown's work.

Oil on canvas, 49½ x 39½ in.

Signed and dated (at lower right): M. Brown/1786.

REFERENCES: *Antiques*, LXXXIII (1963), p. 290, and LXXXIV (1963), p. 532, incorrectly give date as 1785.



64.129

EX COLL.: Sir Alec Martin, London; Mrs. Martin H. Flett; [New England art market].

PURCHASE, BERTRAM F. AND SUSIE BRUMMER FOUNDATION, INC., GIFT, 1964.

William Dunlap

BORN 1766; died 1839. Dunlap was born in Perth Amboy, New Jersey. Because of his indulgent family, an injury to one of his eyes when he was a child, and the turmoil of the Revolutionary War, his education was most informal. After the war was over, in 1784, he was sent to London to study painting with Benjamin West, but he never buckled down to study and returned to America in 1787 almost as untrained as when he set out. Until about 1793 he tried to earn a living by painting portraits, but he met with small success and turned to writing plays and managing a theater, occasionally painting miniatures to eke out an existence. About 1812 he seems to have become an itinerant portrait painter. For a time he was librarian and keeper of the American Academy of Fine Arts, but in 1826 he joined a group of younger artists in founding the National Academy of Design. Dunlap was an active member of the new organization and served for many years as its vice-president. He traveled in New England, Canada,

and western New York, painting portraits and exhibiting his large paintings of religious subjects. He spent several winters in Norfolk, Virginia, and also painted in Washington, Baltimore, and Philadelphia.

Dunlap's best work was not done with a brush, however, but with a pen. His two-volume *History of the Rise and Progress of the Arts of Design in the United States* (1834) is the principal source of information about the artists of his time. Although not a literary masterpiece, its wealth of rambling anecdotes and gossip of American artists before 1834 makes it amusing and an invaluable source of information. Included is an autobiographical sketch replete with digressions, little sermons, and jottings from his journal, which runs to about seventy pages of fine print; certain passages give us his own view of his work as a painter. Near the beginning he confessed, "I now intend to show the causes that, at the age of twenty-three, and after a long residence in London, left me ignorant of anatomy, perspective, drawing and colouring, and returned me home a most incapable painter." Further on he remarked: "Previous to this time [1820] I had painted a great many portraits, and (never satisfied) my style and palette were ever changing. I did my best always, but much depended on my sitters. The best head I had painted was my friend John Joseph Holland, who felt and sat like an artist, and my own head painted with great care and study from a mirror." In his later years he was in financial straits and in poor health, but his many friends in New York rallied to his aid. He wrote about thirty plays and also translated dramatic works from French and German, but only one other book of his has remained significant, his *History of the American Theater*, published in 1832. He died in New York.

John Adams Conant

13.217.1

In his autobiographical sketch, Dunlap told of being commissioned in 1829 to paint this portrait of John Adams Conant (1800-1886): "I painted a portrait of Samuel S. Conant, which led to a visit of some profit and much pleasure in a region new to me—Vermont. . . . In the latter part of . . . [July] I received an invitation from Samuel S. Conant, (at that time at his father's in Vermont . . .) to come and paint eight portraits of his father's family at Brandon. In August I received a definite invitation and agreement for eight portraits from John Conant and sons. In this month I made a tour to Albany. . . . Passing through Rutland, I reached Brandon and took up my residence with the hospitable family of the elder Mr. Conant.

"Vermont, a rough country and newly settled, is a perfect contrast to Virginia. . . . Every man works and all prosper. . . . Mr. Conant was a first settler at Brandon, built his own house with his own hands, (and a very good one it is,) and by prudence and industry established a manufactory of iron ware, and a family of children, together forming riches that princes might envy. I remained with this worthy family until the 21st of October."

John A. Conant, the subject of this picture, was, like his father, one of the leading citizens of Brandon. The *Gazetteer and Business Directory* of Rutland County for 1881-1882 stated: "John A. Conant continued for many years in active business after [his] father's retirement, John A., now over eighty years of age, is living here in quiet leisure, honored and respected for his many virtues." The



13.217.1



13.217.2

Conant family in 1820 built "Conant's Furnace," where cast-iron stoves and other ironwares were made, establishing the prosperity of the town.

This picture and its companion (see below) are typical examples of Dunlap's later portraits. In style they are not far removed from the work of the primitive face painters of the day.

Oil on wood, 30 $\frac{1}{8}$ x 25 in.

Signed and dated (at lower right): W. Dunlap/ 1829. Inscribed (on a label on the back, by a later hand): John Adams Conant 1800-1886 of Brandon, Vt. Painted by William Dunlap there in 1829. Son of John Conant. See Dunlap's *History of the Arts of Design*, Vol 1, p 303 et seq. His charge for a portrait was \$25.00.

REFERENCES: W. Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (1834), 1, pp. 303f. // O. S. Coad, *William Dunlap* (1917), p. 124, lists this portrait as among Dunlap's best.

EX COLL. descendants of John Adams Conant.

GIFT OF JOHN A. CHURCH, 1913.

Mrs. John Adams Conant 13.217.2

Little is known of Mrs. Conant, born Caroline D. Holton. Presumably she spent her life in Brandon, Vermont, as the respected wife of one of its most prominent and prosperous citizens. The head is not well placed; although it may have been a recognizable likeness, it was probably not a flattering one.

Oil on wood, 30 $\frac{1}{8}$ x 25 in.

Signed and dated (at lower right): W.D./1829. Inscribed (on a label on the back, by a later hand): Caroline D. (Holton) Conant, wife of John Conant of Brandon, Vt. Painted by William Dunlap in Brandon in 1829 for \$25.00/WD/ White Hall/ Care of Mr. Babcock.

REFERENCE: W. Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (1834), 1, p. 304.

EX COLL. descendants of Mrs. Conant.

GIFT OF JOHN A. CHURCH, 1913.

Charles Peale Polk

BORN 1767; died 1822. Charles Peale Polk was a nephew of Charles Willson Peale, in whose house he lived after the death of his father in 1777. From his uncle he received his instruction in painting. He first advertised as a portrait painter in Baltimore in 1785. In 1787 he offered his services as a house, sign, and ship painter in Philadelphia. During the following years he traveled frequently between Philadelphia and Richmond, Virginia, seeking portrait commissions and orders for his copies of portraits of Washington, Franklin, and Lafayette. A letter from him in the Library of Congress, dated August 6, 1790, requests Washington to give him a "setting," but there is no record of any portrait that might have resulted. Instead, Polk seems to have followed his uncle's "Convention" likeness of 1787 in his many half-length portraits of Washington. Polk apparently had difficulty obtaining commissions, for in 1793 he advertised in Baltimore that he was about to open a school for instruction in drawing. By 1818 he had abandoned painting altogether in favor of a government clerkship in Washington.

ATTRIBUTED TO POLK

George Washington

24.109.81

During the Constitutional Convention at Philadelphia in 1787, Charles Willson Peale sent a note to Washington asking him "to take the trouble of sitting for another portrait." "It gives me pain to make the request," he wrote, "but I have the great desire to make a good mezzotinto print that your numerous friends may be gratified with a faithful likeness (several of whom I find is not satisfied with any of the portraits they have seen)." On June 3, Washington recorded the first of three sittings for this portrait in his diary: "Sat before the meeting of the Convention for Mr. Peale, who wanted my picture to make a print of Metzotinto by." The resulting portrait (Pennsylvania Academy of the Fine Arts, Philadelphia) proved very popular, and Washington's serious countenance was copied a number of

times, by Peale himself and by various members of his family.

Our picture, clearly based on this so-called "Convention" portrait, has been attributed variously to Charles Willson Peale, James Peale, Raphaele Peale, and Charles Peale Polk. A comparison to the original portrait, however, shows that this crude copy displays none of the delicate draughtsmanship characteristic of Charles Willson Peale. Nor is it at all typical of the work of James Peale. A number of years ago Charles Coleman Sellers, Charles Willson Peale's biographer, forwarded a theory that our portrait, with its "careless, vigorous, cheap workmanship," and another similar portrait are the earliest known works of Raphaele Peale. Stylistically, however, the picture bears a strong resemblance to the many semi-primitive, stiffly posed, half-length images of Washington for which Polk found a wide market during the last decade of the eighteenth century.

The history of this painting is somewhat uncertain. Morgan and Fielding recorded that it was sold by the artist to Samuel Lee in 1797 and passed from one of his descendants to Charles Allen Munn in 1917. In 1943 Mrs. Harry Horton Benkard wrote that it had belonged to her grandfather, Dr. Minturn Post, and was acquired by Munn after it appeared in a sale at the Plaza Art Galleries, New York, in 1923.



24.109.81

Oil on canvas, 21 $\frac{3}{4}$ x 17 $\frac{7}{8}$ in.

REFERENCES: H. B. Wehle, *Met. Mus. Bull.*, xx (1925), p. 20, calls the painting a replica by Charles Willson Peale of his 1787 Convention portrait // J. H. Morgan and M. Fielding, *The Life Portraits of Washington and Their Replicas* (1931), p. 39, no. 37, call it a replica by Charles Willson Peale of the 1787 Convention portrait; give its provenance // B. Burroughs, *Catalogue of Paintings in the Metropolitan Museum* (1931), p. 272, lists it as a replica by Charles Willson Peale, but says it is possibly a copy by James Peale // G. A. Eisen, *Portraits of Washington* (1932), II, p. 378, calls it a copy by Charles Peale Polk // J. H. Morgan, letter in Museum Archives (Feb. 12, 1943), says it is probably a copy after Charles Willson Peale by Polk // Mrs. H. H. Benkard, letter in Museum Archives (1943), gives its provenance // C. C. Sellers, *Met. Mus. Bull.*, ix (1951), pp. 152-155, conjectures that it may be by Raphaelle Peale, based on a mezzotint after Charles Willson Peale's portrait of 1787 // C. C. Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), pp. 237ff., discusses the portrait of 1787.

BEQUEST OF CHARLES ALLEN MUNN, 1924.

Ezra Ames

BORN 1768; died 1836. Although Ames was born in Framingham, Massachusetts, most of his life was spent in Albany, where he became in effect court painter to the governors of New York, members of the state legislature, and the aristocracy of the upper Hudson Valley. According to his biographers, Ames painted over 450 portraits in oil. He is also known to have painted a few landscapes and still lifes, as well as miniatures. Before he had made a reputation as a portrait painter, he tried his hand at all kinds of painting jobs, such as signs, coaches, sleds, fire buckets, clock faces, window shades, and carpets; he was also a house painter. Many commissions came to him through his membership in the Masonic Lodge in Albany, of which he was Grand High Priest for many years. His

portrait of the Vice-President of the United States, George Clinton, spread his reputation beyond the vicinity of Albany when it was exhibited and bought in 1812 by the Pennsylvania Academy of the Fine Arts in Philadelphia. In 1814 Ames was made a director of the Merchants and Farmers Bank and became its president in 1834. He left an estate valued at more than \$65,000—a measure of his competence as businessman and painter.

Ames's skill developed slowly. He copied portraits by Copley, Stuart, and Jarvis, and the effect of these studies is visible in some of his pictures. Like many self-taught face painters, Ames had difficulty drawing hands, he often made awkward compositions, and he had scant knowledge of anatomy. His portraits, however, record faithfully most of the important political and social figures in Albany of the time.

Philip Van Cortlandt

40.94

Philip Van Cortlandt (1749–1831) was born in New York City, the eldest son of Pierre Van Cortlandt. In 1775 he was commissioned lieutenant colonel in the American army and served for a time on Washington's staff. He was at Valley Forge and in 1783 was brevetted brigadier general for his part in the surrender of Cornwallis at Yorktown. After the war, he served in the New York State legislature and was later congressman for sixteen years. For many years he was treasurer of the Society of the Cincinnati. When General Lafayette visited the United States in 1824, Van Cortlandt accompanied him on his triumphal tour. In politics he favored the party of Jefferson. At sixty, he retired from public life and spent his last years in the old Van Cortlandt manor house at Croton.

This picture was probably painted about 1810, just after Van Cortlandt's retirement. It shows the clear, hard technique of the ornamental painter applied to portrait painting.

Oil on canvas, 36 x 28 in.

REFERENCES: H. Williams, Jr., *Met. Mus. Bull.*, xxxv (1940), p. 149 // T. Bolton and I. Cortelyou, *Ezra Ames of Albany* (1955), p. 296, date this picture about 1809–1810.

EX COLL.: Philip Van Cortlandt Van Wyck (1870); Ann Van Rensselaer Van Wyck Wells

(1919); Schuyler Van Cortlandt Hamilton (1939); Blauvelt (sale, Parke-Bernet, New York, April 18, 1940, no. 50); Eugene Delafield; Christian A. Zabriskie.

GIFT OF CHRISTIAN A. ZABRISKIE, 1940.



Rufus Hathaway

BORN 1770?; died 1822. Hathaway is said to have been born at Freetown, Massachusetts. Very little information about his career as a painter has come to light. He probably had little or no professional training. His earliest known portrait was painted in 1790. Although it is doubtful that he was ever a prolific painter, he apparently traveled about the countryside seeking portrait commissions. During a painting trip to Duxbury, Massachusetts, in 1795, Hathaway fell in love with and married Judith Winsor, the daughter of a prominent Duxbury merchant, who persuaded his new son-in-law to abandon painting in favor of a more secure future in medicine. Accordingly, Hathaway went to study with Dr. Isaac Winslow of Marshfield; later he became the only doctor in Duxbury. In 1822, the last year of his life, he was elected an Honorary Fellow of the Massachusetts Medical Society.

Although all references to Hathaway after 1795 mention him as a doctor, he continued to paint an occasional portrait of a friend or member of his family. About two dozen pictures, including several ornamental panels and miniatures, have been attributed to him. There is reason to believe that Hathaway did some wood carving as well. He died at his home in Duxbury.

Lady with Her Pets

63.201.1

The subject of this portrait has been tentatively identified as Molly Whales Leonard, who is said to have been a member of the Leonard family of Marshfield, Massachusetts. She may have been related to another of Hathaway's subjects, Mrs. Phebe King Turner, whose mother was a member of the Leonard family of Raynham, Massachusetts. Most of Hathaway's sitters were related to him in some way; the name Hathaway appears in several of the Leonard genealogies.

Lady with Her Pets was painted in 1790 and is Hathaway's earliest known work. It is related stylistically to his portraits of the Reverend Caleb Turner and Mrs. Turner (Old

Colony Historical Society, Taunton, Massachusetts), which date from the following year. In composition, it is nearly a mirror image of the portrait of Mrs. Turner, who holds an identical white fan. Mrs. Leonard's face is not an empty mask of the kind produced by many of his self-taught contemporaries, but is a characterization of unusual power and depth. The effect of the portrait is enhanced by the unusual accessories. Mrs. Leonard sits primly in a Chippendale-style side chair, surrounded by two birds, two butterflies, and a cat, whose name might be indicated by the inscription "Canter."

The painting shows an allover crackle, or alligatoring, the result of an improper combination of materials. Like the Turner por-



63.201.1

traits, this painting is nearly square and has its original bolelection-molded frame, painted in black and ivory to simulate marble.

Oil on canvas, 34¼ x 32 in.

Signed and dated (at lower right): RH/ Oct^r/ 1790. Inscribed (at lower left): Canter.

REFERENCES: N. F. Little, *Art in America*, xli (1953), pp. 95ff. // *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, exhib. cat. (1961), p. 143, no. 27, identifies the subject as Molly Whales Leonard.

EXHIBITED: Metropolitan Museum, 1961–1962, and American Federation of Arts Traveling Exhibition, 1962–1964, *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, no. 27.

EX COLL.: [Mary Allis, Fairfield, Connecticut]; [art market, 1958]; Edgar William and Bernice Chrysler Garbisch (1958–1963).

GIFT OF EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH, 1963.

Raphaelle Peale

BORN 1774; died 1825. Raphaelle Peale was one of the first American painters to specialize in still life. Born in Annapolis, Maryland, and raised in Philadelphia, Peale was the son of the versatile Charles Willson Peale (see p. 57), from whom he received not only much of his instruction in painting, but also inspiration for his adventures in other directions as well. After spending a number of years helping his father establish a museum of natural history in Philadelphia, Raphaelle went to Baltimore with his brother Rembrandt and, from 1796 to 1799, attempted to start a portrait gallery of distinguished persons. Following his father's interest in science, he patented a preservative for ship timbers in 1798, developed a new plan for heating houses, and in 1803 published a new theory dealing with astral bodies.

Meanwhile, Raphaelle was also active as a painter. In 1795, not only did he draw Washington from life, but he exhibited five portraits, five still lifes, and three trompe-l'oeil paintings at the first exhibition of the short-lived Columbianum Academy in Philadelphia. After a brief sojourn in Baltimore as a museum proprietor, he returned to Philadelphia, where he advertised as a "Portrait Painter (in Miniature and Large)." Apparently he was confident of his ability, for he boldly asserted, "NO LIKENESS NO PAY." Although Philadelphia remained his headquarters throughout his life, like many of his contemporaries he occasionally took to the road to seek portrait commissions. In 1803 he was in Norfolk, and in 1804 he went south on a painting trip with Rembrandt.

The exhibition records of the Pennsylvania Academy of the Fine Arts show that about 1812 Peale began to devote himself largely to still life; a progressive case of gout made him gradually less able to do the exacting work of miniature painting. Although some portraits and miniatures attributed to him have survived, it is as the painter of an impressive series of still lifes that he is widely known today. Dunlap, dismissing him briefly in his more detailed discussion of Rembrandt Peale, called him "a painter of portraits in oil and miniature," but noted: "he excelled more in compositions of still life. He may perhaps be considered the first in point of time who adopted this branch of painting in America, and many of his pictures are in the collections of men of taste and highly esteemed." Despite Dunlap's last remark, we know today that Raphaelle Peale's still lifes rarely sold; their somber, brooding quality had less appeal than the exuberant arrangements offered by his uncle, James Peale.

The still lifes are close in spirit to the works of a number of seventeenth-century Dutch artists. Peale never went abroad, but early Dutch paintings were not unknown in Philadelphia in the eighteenth century. In 1779, for example, Pierre Eugène du

Simitière offered for sale in Philadelphia a group of "pictures chiefly painted in oyl, on boards in black ebony frames highly polished," apparently Dutch pictures that he had "pikt . . . up in New York."

Still Life With Cake

59.166

This still life of grapes, a glass of wine, green leaves, and a plate with pieces of cake is typical of the understatement that characterizes Raphaelle Peale's pictures. It is somber in palette, and the individual elements are arranged with a superb sense of balance, proportion, and form. Although Peale was suffering from an acute case of gout at the time this picture was painted, in 1818, this seems not to have affected his ability to achieve solidly modeled forms and convincing surface textures.

This may be the picture exhibited in 1819 at the Pennsylvania Academy of the Fine Arts in Philadelphia as Still Life—Wine, Cakes, Grapes &c. A similar picture, dating from the same year, is in the Detroit Institute of Arts. Our picture was acquired early in the nineteenth century by the Harmony Society for their museum at Ambridge, Pennsylvania. It became the property of Susannah Duff, a member of the Society, when the museum was dissolved sometime after 1840.

Oil on wood, 10¾ x 15¼ in.

Signed and dated (at lower right): Raphaelle Peale Feb 9: 1818.



59.166

REFERENCE: E. Clare (orally, 1964), gave the provenance of the picture.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1819, no. 83 (possibly our picture); The Old Print Shop, New York, 1949–1950; Hewitt Galleries, New York, 1950, *The Tradition of Trompe l'Oeil*.

EX COLL.: Museum of the Harmony Society, Ambridge, Pennsylvania; Susannah (Mrs. John) Duff; [M. Knoedler and Co., New York (sale, through The Old Print Shop, 1950)]; [Hewitt Galleries, New York, 1950–1959].

PURCHASE, MARIA DEWITT JESUP FUND, 1959.

John Vanderlyn

BORN 1775; died 1852. The career of John Vanderlyn, marked with promise in the beginning and marred in later years by shattered hopes, waning powers, and the poison of bitter rivalries, is one of the most tragic in the annals of American art. He was born in Kingston, New York, the grandson of the primitive limner and house painter Pieter

Vanderlyn. While still a youth, he was employed by a New York printseller, and was thus enabled to study the fascinating stock of the shop as well as pay for drawing lessons from Archibald Robertson. About 1794 Vanderlyn was permitted to copy several portraits by Gilbert Stuart (see below); the promise shown in these copies brought him to the attention of Aaron Burr, who paid his way for further instruction from Stuart and in 1796 sent him to study in Paris. Vanderlyn returned to New York in 1801 and, besides producing a few portraits, ventured into the wilderness to paint a view of Niagara Falls (Senate House Museum, Kingston, New York). At this period Vanderlyn's future seemed assured. His European training and his position as friend and protégé of the Vice-President seemed to give him a great advantage over other American painters of the time. In 1803 Vanderlyn returned to Europe; he spent most of his time in Paris, but made an extended stay in Rome. In 1808 Napoleon, with an imperious and arbitrary gesture, awarded him a Gold Medal for his *Marius Among the Ruins of Carthage* (M. H. De Young Memorial Museum, San Francisco).

In the twenty years between Vanderlyn's first departure for Europe and his return in 1815, however, the situation at home had greatly changed. In a sense, Burr alone made Vanderlyn an important artist, and Burr alone doomed him to a life of failure. When Burr killed Hamilton at Weehawken, he also killed Vanderlyn's chances for the success and fame he had hoped to attain with the political and governmental backing that Burr would arrange. Although Vanderlyn was not involved with Burr's political plans, his position as Burr's protégé was quite enough to make him unpopular. Furthermore, in those twenty years, other artists had established themselves in New York, ambitious men, painters with political patrons, artists with skill and training to equal and outdo Vanderlyn. His friends gave him money to build The Rotunda for the exhibition of his panorama of Versailles (see below), but debts, bad luck, and mismanagement killed the institution and ruined the artist. In 1829 he was evicted from the building by the City of New York.

The final fiasco of Vanderlyn's career was an ironic turn of fate. For twenty years he had been trying to get a commission from the United States government to paint a picture to fill one of the panels in the rotunda of the Capitol in Washington, but his political enemies—notably Trumbull—had continually frustrated his hopes. Finally in 1837, when he was sixty-two, his friends in Kingston and New York succeeded in having Congress award him such a commission, but by then his powers as an artist had been drained by years of poverty and disappointment. He was worn out and embittered, his genius withered by frustration. He fled to Paris, where it took him almost eight years to complete the painting. With typical improvidence he mismanaged the money he received from the government and wasted his time grumbling, complaining, and accusing. When the picture, *The Landing of Columbus*, was installed in Washington, it met with devastating criticism. His enemies in the art world circulated a rumor that

it was a modern French work and not by his hand at all. On the evidence of the painting itself, it is plain that the rumor had some basis in fact; the painting is, however, certainly as good as any of the dubious masterpieces by Trumbull, William H. Powell, John G. Chapman, and Robert W. Weir surrounding it. In Vanderlyn's last years he was reduced to virtual beggary; he died alone and penniless in a rented room in a tavern in his native town of Kingston.

Judge Egbert Benson 33.120.619

Egbert Benson (1746–1833) was born in New York. After his graduation from King's College (now Columbia), he became a lawyer. As a member of the Committee of Safety, he played an important part in the Revolution. In 1777, he became the first attorney general of the state of New York, which office he held until 1789, and also a member of the first state legislature. He served in the Continental Congress for several terms. He was a judge of the State Supreme Court from 1794 to 1802 and in the latter year was appointed judge of the United States Circuit Court. From 1789 to 1802 he was a regent of the University of New York. He was also a founder and first president of the New-York Historical Society.

Gilbert Stuart painted two portraits of Benson, one in New York about 1794 (owned by the descendants of William J. Iselin, on loan to the John Jay House, Katonah, New York), and another in Boston about 1805 (New-York Historical Society). The Museum's portrait was copied by Vanderlyn from the earlier likeness. It is mentioned by Dunlap as one of Vanderlyn's first efforts: "It was also during his [Vanderlyn's] stay with Mr. Barrow [in New York] that Stuart . . . arrived from England; and it was then young V. became acquainted with him, and was permitted to copy some of his portraits, among which were those of Colonel Burr and Judge Benson."

Vanderlyn followed his model very closely, changing only such details as the jabot. Nevertheless, his portrait is very different from Stuart's, for in place of the softness of Stuart's modeling, Vanderlyn used line and flat areas of color to build up his figure, creating a hardness of effect like that of the primitive painters of the period.



33.120.619

Oil on canvas, 29¾ x 23⅞ in.

Signed (on the back): John Vanderlyn, Pinxt.

REFERENCES: W. Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (1834), II, p. 32 // M. Schoonmaker, *John Vanderlyn* (1950), pp. 5f.

EX COLL.: Catherine Vanderlyn, Kingston, New York (until 1892) (?); A. T. Clearwater.

BEQUEST OF ALPHONSO T. CLEARWATER, 1933.

Mrs. Marinus Willett and Her Son Marinus, Jr. 17.87.2

Margaret Bancker became the third wife of Colonel Marinus Willett about 1799. Marinus, Jr., born in 1801, was the eldest of their five children. The portrait was probably painted



17.87.2

about 1802, when Vanderlyn was in New York. The composition reverses that of Vanderlyn's crayon drawing of Mrs. Edward Church and child (also in the Museum's collection), made at Passy during his first visit to France in the years 1796 to 1801.

The portrait, one of Vanderlyn's more attractive works, is cold in color and hard in drawing, reflecting the influence of the academic neoclassic style of Jacques Louis David and his circle in Paris. At the time this was painted, Colonel Willett was a supporter of Aaron Burr. The Museum also owns a full-length life-size portrait of Willett by Ralph Earl (see p. 73).

Oil on canvas, $36\frac{7}{8} \times 28\frac{1}{8}$ in.

REFERENCES: G. W. Van Nest, letter in Museum Archives (April 23, 1906), says this picture was painted about 1801 // F. Morris, *Met. Mus. Bull.*, xii (1917), pp. 159f.

EXHIBITED: Stuyvesant Institute, New York, 1838, *Exhibition of Select Paintings by Modern Artists* (Dunlap Benefit Exhibition), no. 149 (as Portrait of a Lady and Child; lent by Mrs. Willett).

EX COLL. descendants of Mrs. Willett.

BEQUEST OF GEORGE WILLETT VAN NEST, 1917.

Portrait of the Artist

18.118

This self-portrait was painted in Paris, probably shortly before Vanderlyn's return to America in 1815. It reflects the neoclassic style of Jacques Louis David. It was painted for Vanderlyn's friend and patron Aaron Burr. His gratitude to Burr inspired him to press his talents to their highest point; despite some surface abrasion, the picture displays a technical competence found in few of his other works. It shows him in his prime, a serious, sensitive, and handsome young man.

The Museum also owns a pastel and charcoal drawing by Vanderlyn that was probably a preparatory sketch for this picture.

Oil on canvas, $25\frac{1}{4} \times 20\frac{7}{8}$ in.

Signed (at lower right): Vander [lyn]. by him [s]el[f]/ Pinxit.



18.118

REFERENCES: J. Stillwell, *The History of the Burr Portraits* (1928), pp. 85f., says the portrait was painted between 1811 and 1816; p. 99, discusses its history // *Memorabilia 1800-1900*, exhib. cat. (1954), p. 19, no. 34, says it was painted about 1801.

EXHIBITED: Metropolitan Museum, 1895-1896, *Retrospective Exhibition of American Paintings*, no. 200e; Senate House Museum, Kingston, New York, 1938, *Exhibition of the Work of John Vanderlyn*, no. 1; Metropolitan Museum, 1939, *Life in America*, no. 52; M. Knoedler and Co., New York, 1946, *Washington Irving and His Circle*, no. 10; National Academy of Design, New York, 1954, *Memorabilia 1800-1900*, no. 34.

ON DEPOSIT: Metropolitan Museum, 1894-1895.

EX COLL.: Aaron Burr, New York (until 1836); Mrs. Joshua Webb, New York (1836-c. 1860); Mrs. Ann S. Stephens, New York (1860-1894); Miss Ann S. Stephens, New York (1894-1918).

BEQUEST OF ANN S. STEPHENS, IN THE NAME OF HER MOTHER, MRS. ANN S. STEPHENS, 1918.

The Palace and Gardens of Versailles

52.184

This circular panoramic view of Versailles was painted at Kingston, New York, and New York City between 1816 and 1819. It was based on sketches (Senate House Museum, Kingston, New York) that Vanderlyn made at Versailles in 1814. The perspective was carefully adjusted to the circular shape. Some of the circumstances of the execution of the panorama are recorded in a fragmentary manuscript of a lecture on Vanderlyn written by his friend Robert Gosman: "... he made several lengthy visits [to Versailles] to make the sketches, which he afterwards brought to this country, together with a young French artist named Jenner, who assisted him in painting his panorama. . . . [It] was painted in a barn belonging to a member of the Hasbrouck family in Kingston. . . ." On April 5, 1819, when he was working on it in New York,

Vanderlyn himself wrote: "I am now very buisy with my Versailles which I have put up . . . but my time has been too much drawn from it, to do much at it myself, until now, but I will not allow anything to divert me from it just now as it is of the highest importance to me to have it completed & ready for exhibition in May & to effect that my constant attendance & labor will be necessary for I cant procure much assistance here; those I am able to get are for the most part not competent enough, or the work might go on without much of my labor."

Even after the panorama was opened to the public, Vanderlyn continued to work on it. On July 26, 1819, he wrote: "My panorama painting of Versailles has occupied me pretty much until now, it has been exhibited in the afternoons to the public for these three weeks past. I reserved some of the mornings to retouch and introduce some more figures and it still wants some more. It has met with more approbation & commendation than I calculated but the season is now dull."

In style the panorama is unlike any of Vanderlyn's other works. It is closely related to theatrical scene painting. Just how much of the work is Vanderlyn's is open to question, although it seems likely that the groups of animated figures that enliven the foreground are largely his.

This painting was originally intended for display in The Rotunda built by Vanderlyn in 1818 at the northeast corner of City Hall Park in New York. Vanderlyn planned The Rotunda to be the beginning of a great national gallery of art and thought that as its founder and proprietor he would become the leading American artist of the period. The changing show of panoramic paintings—which had met with great financial success in Paris and London—was calculated to appeal to the untrained American public, and, with their taste for novelty, Vanderlyn hoped to lead them gradually from the frankly theatrical sensationalism of the panorama-shows to a true appreciation of the higher branches of art as embodied in his own paintings displayed in a gallery nearby. Although the exhibition



of panoramas was extremely successful for a number of people, Vanderlyn's project failed. In 1824 he wrote down some of the reasons: "Three pictures preceded the exhibition of my painting of Versailles . . . brought before the public in the month of July [1819] about the second year of the opening of the Rotunda, the season of summer was not favorable to such a debut, the month of May would probably have done better—the taste of the public is not strong, and requires to be studied & courted in this community particularly, and as ill luck would have it, the yellow fever made its appearance that fall, and babbled my hopes that season again—on the whole the exhibition of this picture failed altogether in the success I anticipated . . . had I bestowed my time and attention in painting a view of N. York instead of Versailles, I should I am now convinced have reaped more profits—but [I was not] aware of the general ignorance here respecting Versailles, and its former brilliant court etc.—it is to all this that I attribute its ill success—it also failed in Philadelphia—mainly from the same reason."



The Versailles is the earliest American panorama painting that has come down to us in its entirety. It is also the only existing panorama of the time that was designed and in great part painted by an American artist of some reputation. It is evident from Vanderlyn's remarks and the treatment he gave to his panorama that he never thought of it as being in the same class as his other paintings. It was shipped about carelessly packed; it was stored in waterfront warehouses and in Kingston barns where rats made nests in the packing. It was put up and taken down many times; at Saratoga Springs it was used as stage scenery. At one point Vanderlyn offered it for sale for only four hundred dollars, and since he was willing to sell his other pictures at very low prices, it seems probable that he would have accepted almost any firm offer of cash for it. When Vanderlyn died, it was left to his niece Catherine together with his papers and other paintings and drawings.

Oil on canvas, 12 x 165 ft.

REFERENCES: J. Vanderlyn, *The Panoramic View of the Palace and Gardens of Versailles* (1833) // R. Gosman, Lectures on Vanderlyn, ms. in the Museum of the City of New York (n.d.) // A. T. Gardner, *The Panoramic View of the Palace and Gardens of Versailles* (1956).

EXHIBITED: The Rotunda, New York, 1819; for various periods in Saratoga, Philadelphia, Washington, D. C., New Orleans, and other cities; Senate House Museum, Kingston, New York, 1938, *Exhibition of the Works of John Vanderlyn*, nos. 42-46, as fragments; Metropolitan Museum, 1956.

EX COLL.: the artist (1819-1852); Catherine Vanderlyn, Kingston, New York (c. 1852-1892); Senate House Museum, Kingston (1892-1952).

GIFT OF THE SENATE HOUSE ASSOCIATION, KINGSTON, NEW YORK, 1952.

John A. Sidell

02.25

John Sidell (1794-1850) was a friend of Vanderlyn and his agent in New York from 1830



02.25

to 1840. Little is known of his career except that he was a master in chancery and an attorney-at-law. The portrait was bequeathed to the Museum by his son. It was probably painted shortly before it was first exhibited at the National Academy of Design in New York in 1830. It is less competently painted than Vanderlyn's self-portrait (see above) but ranks above such crude effigies as that of Francis Lucas Waddell (see below).

Oil on canvas, 30 x 24 in.

REFERENCE: A. T. Gardner, *The Panoramic View of the Palace and Gardens of Versailles* (1956), dates the portrait about 1830-1835.

EXHIBITED: National Academy of Design, New York, 1830, no. 19 (as Portrait of a Gentleman).

BEQUEST OF C. V. SIDELL, 1899.

Francis Lucas Waddell

19.18

Francis Waddell (1808-1859) was a member of one of the old and wealthy families of New York whose fortunes were built upon the East India trade. In his gossip book, *The Old Merchants of New York City* (1885, iv), Joseph

Scoville (writing under the name Walter Barrett) devoted many pages to the Waddell family. Of Francis he wrote: "Francis L. Waddell . . . was probably the most widely known young man in his day. . . . He married Miss Smith, a daughter of the famous Thomas H. Smith, the greatest East India merchant of his day. Frank Waddell possessed a gentlemanly impudence that was sublime. Upon our rich nabobs, who possessed no other shining quality than money, Frank absolutely looked down. It was a curious trait about Frank, that he would spend his money as free as water when he had it. He had no selfishness. He was clever in every sense and meaning of the word. He was a shining light in our highest society. He was courted by every one, and when he died, no one in our great living crowd was ever more missed."

"No one was better known at our celebrated watering place, Saratoga, than Frank Waddell. He never failed to be at Marvin's United States Hotel, as the season came round, and probably no person was ever more identified with the gayeties of a fashionable resort—like this,—than our friend Frank. He was the Beau Brummel of the place."

This portrait shows Waddell in his early twenties, and was probably painted between 1828 and 1835. The contrast in style between Vanderlyn's self-portrait (see above), painted

about 1815, and this work clearly demonstrates how his ability deteriorated in his later years.

Oil on canvas, 25¼ x 21 in.

EX COLL.: Mrs. Ann S. Stephens, New York (1860-1894); Miss Ann S. Stephens, New York (1894-1918); heirs of Miss Stephens (1918-1919).

GIFT OF MRS. M. HOWARD HOOPES AND MISS GRACE H. PATTERSON, IN MEMORY OF MISS ANN S. STEPHENS, 1919.

The Calumny of Apelles

24.168

The subject of this picture is taken from an essay on slander by the ancient author Lucian. He told a story of the Greek painter Apelles who, by the slanderous remarks of Antiphilus, was falsely accused of being a traitor. When his innocence was proved, Apelles painted a picture that Lucian described as follows: "On the right . . . sits a man with very large ears, almost like those of Midas, extending his hand to Slander while she is still at some distance from him. Near him, on one side, stand two women—Ignorance, I think, and Suspicion. On the other side, Slander is coming up, a woman beautiful beyond measure, but full of passion and excitement, evincing as she does fury and wrath by carrying in her left hand a blazing torch and with the other dragging by the hair a young man who stretches out his hands to heaven and calls the gods to witness his innocence. She is conducted by a pale ugly man who has a piercing eye and looks as if he had wasted away in long illness; he may be supposed to be Envy. Besides, there are two women in attendance on Slander, egging her on, tiring her and tricking her out. According to the interpretation of them given me by the guide to the picture, one was Treachery and the other Deceit. They were followed by a woman dressed in deep mourning, with black clothes all in tatters—Repentance, I think, her name was. At all events, she was turning back with tears in her eyes and casting a stealthy glance, full of shame, at Truth, who was approaching." From this description, Raphael made a drawing, now in the Louvre. Vanderlyn copied the drawing during his



residence in Paris and later translated it into this painting in monochrome. Since the canvas bears the stamp of a New York maker, it seems probable that the picture was painted in America. The subject naturally appealed to Vanderlyn, who felt that his career had been ruined by the slanderous remarks of his rivals. The style of painting and the nature of the subject suggest that it was done late in his career—perhaps after 1829 when he was evicted from The Rotunda or after the unenthusiastic reception of his *The Landing of Columbus* when it was installed in the Capitol in 1845.

The *Calumny* was a fitting summary to Vanderlyn's career—like many of his pictures, it never sold. In a letter written March 26, 1852, Vanderlyn complained: "I have my large picture of Niagara Falls here in the Capitol but have very little prospect of finding a purchaser and Mr. S [choonmaker] suggests the disposal of it by raffle, but at this moment its place is interfered with by the large picture of the crossing of the Delaware [by Leutze, see Vol. II]. . . . I am also at a loss to dispose of my small picture of *Calumny* for anything like a decent compensation." Less than six months later Vanderlyn was dead.

Oil on canvas, 22½ x 28½ in. (including an added strip, 1½ in., of oil on paper at the right).

Inscribed (on a strip of paper attached at the bottom of the canvas): After a drawing in bistre by Raphael composed from the discription given by Lucien of a picture painted by Apelles/ representing Calumny, on the occasion of a false accusation brought against the painter Apelles. Canvas stamp: PREPARED/ BY/ EDW. DECHAUX/ NEW YORK.

REFERENCES: *Lucian* (A. M. Harmon, trans.), Loeb Classical Library (1913), 1, pp. 365f. // M. Schoonmaker, *John Vanderlyn* (1950), p. 72, says the picture remained in Vanderlyn's possession until his death // A. T. Gardner, *The Panoramic View of the Palace and Gardens of Versailles* (1956), incorrectly states that it was based on Normand's line engraving of the Raphael drawing.

EX COLL.: the artist (until 1852); Catherine Vanderlyn, Kingston, New York (1852-1892) (?); George Sharpe (1892?-1924).

GIFT OF THE FAMILY OF GENERAL GEORGE H. SHARPE, 1924.



Thomas Thompson

BORN 1776; died 1852. Thompson was born in England and came to the United States about 1813. Although he may have had some training as an artist in England, his earliest known signed and dated work, a portrait of 1819, shows that he had not progressed much beyond the limited skill of a primitive painter. Although Thompson is not well known today, he had a modest reputation in his own time. From 1831 to 1852 he exhibited many works at the National Academy of Design, of which he was elected an Associate in 1835. To an exhibition at the Brooklyn Institute of Arts and Sciences in 1844 he submitted eleven pictures, including three landscapes after Ruysdael, two "fancy" subjects, four portraits, and two New England coastal scenes. He also sold five pictures to the American Art-Union.

Few of Thompson's paintings have been found, but their titles as given in the catalogues of these exhibitions show that he specialized in marine subjects. New York harbor was his principal interest, but views taken along the New England coast, the Hudson River, and even in the Wisconsin territory, England, and Ireland, show that he traveled extensively. He also continued to paint portraits. Thompson died in New York.



**Scene from the Battery, with a
Portrait of the Franklin, 74 Guns**

54.90.289

Thompson exhibited this painting at the National Academy of Design in 1838. It is one of several surviving examples of his panoramic views of New York harbor. At the left is Castle William, on the tip of Governor's Island. In the center, amid the bustling traffic of the harbor, is the ship *Franklin*, built by Samuel Humphreys in the Philadelphia Navy Yard under an act passed by Congress after the War of 1812 to provide for the gradual increase of the navy.

Despite Thompson's long association with the National Academy, his pictures display a hardness of drawing and a purity of color that

relate them to primitive paintings of the period. With its impressive size and its blond palette, the picture ranks as one of the most attractive of our early marine views.

Oil on canvas, 30 x 65 in.

REFERENCE: N. F. Little, *Antiques*, LV (1949), pp. 121ff., says this picture was acquired by Arnold in 1917 from a son of the artist.

EXHIBITED: National Academy of Design, New York, 1838, no. 160 (for sale); Santa Barbara Museum of Art and Art Center in La Jolla, 1955, *The Era of Sail*, no. 40.

ON DEPOSIT: Museum of the City of New York, 1939-1963.

BEQUEST OF EDWARD W. C. ARNOLD, 1954.

Jacob Eichholtz

BORN 1776; died 1842. Eichholtz was born in Lancaster, Pennsylvania, and spent most of his life there. He received some early training in sign painting, but he was by trade a coppersmith before he set up as a portrait painter in 1811. He had lessons and advice from both Gilbert Stuart and Thomas Sully, and although he tried to imitate Sully's facile brushwork, his portraits retained throughout his career the hard enamel-like texture of the work of the sign and ornamental painter. The lack of thorough training prevented him from fully developing his marked talents, yet his pictures have an individual character and a homespun quality worthy of respect.

In an autobiographical note, quoted by Dunlap, Eichholtz told of his career with engaging frankness and closed his statement with the following sentences: "I have . . . a mind still urging on for further improvement, having but now, at this period of my life, just conceptions of the great difficulty of reaching the summit of the fine arts. I look forward with more zeal than ever.—It is a fire that will never quench; and I hazard nothing in saying . . . that the freedom and happiness of the citizens of this free country will one day produce painters as great, if not greater than any that have embellished the palaces of Europe." Eichholtz died in Lancaster.



59.163

**Portrait of a Man of
the Humes Family**

59.163

This portrait descended in the Humes family of Pennsylvania. For many years the subject was identified as Dr. Samuel Humes (1788–1852), and the picture was dated 1836 on the basis of an entry in Eichholtz's account

book. The style of the costume, however, suggests that the picture was painted nearly two decades earlier. A portrait of Humes in the Lancaster Free Public Library is probably the one listed in the account book for 1836. The portrait combines the fluid technique Eichholtz had learned from Sully and the prim, exact manner of the provincial ornamental painter.

Oil on canvas, 29 x 24 $\frac{1}{8}$ in.

REFERENCES: E. P. Richardson, *Art in America*, xxvii (1939), pp. 14ff., identifies this portrait as the one recorded in Eichholtz's account book for Sept. 10, 1836 // R. J. Beal, letters in Museum Archives (June 29 and Sept. 15, 1964), questions the former identification of the sitter as Samuel Humes.

EXHIBITED: Woolworth Building, Lancaster, Pennsylvania, 1912, *Loan Exhibition of Historical and Contemporary Portraits*, no. 141 (as Dr. Samuel Humes; lent by Mrs. Henry Carpenter).

EX COLL.: the Humes family; Mrs. Henry Carpenter, Lancaster (by 1912); Oliver Phelps, Detroit (by 1938); [The Old Print Shop, New York].

PURCHASE, MARIA DEWITT JESUP FUND, 1959.

Joshua Shaw

BORN about 1777; died 1860. Shaw was born in Bellingborough, Lincolnshire, England. As a youth he was apprenticed to a sign painter and earned his living at this trade while studying art. He eventually made a name as a landscape painter in Bath, where he worked from 1802 to 1817. During this period his work was exhibited occasionally at the Royal Academy and the British Institution in London. In 1817 he came to the United States and settled in Philadelphia. Traveling throughout the country, he made sketches that were later engraved by John Hill and published as *Picturesque Views of American Scenery* (1820–1821). He also published *A New and Original Drawing Book* (1819) for the use of his drawing classes.

In his *Reminiscences of a Very Old Man* (1899), John Sartain called Shaw “a landscape painter of excellent talents” and said that during his first twenty-five years in this country he was the best artist in this branch of painting. “His style was somewhat formal and mechanical,” Sartain continued, “but his touch was firm, his tints pure, and the composition of his larger pictures noble and effective.” According to Sartain, Shaw frequently based his work on that of his predecessors. “His fine picture of *The Dry Arch*,” he wrote, “was a free repetition of a painting by Louthenburg, and a large canvas exhibited at the Pennsylvania Academy in 1832, representing the chase of a stag, was after Rubens, but the public of that day was none the wiser. . . . Shaw formed his style on that of Ibbetson, a Royal Academician whose freedom and crispness of touch led West to call him the *Berghem of England*.”

Shaw's paintings were exhibited at the National Academy of Design in New York, the Boston Athenaeum, and the Pennsylvania Academy of the Fine Arts in Philadelphia; he was also instrumental in founding the Artists' Fund Society in Philadelphia. In addition to painting, Shaw invented various improvements for firearms, for which he was awarded a large sum of money by the United States government.

In 1843 Shaw went to live in Bordentown, New Jersey, where he painted landscapes until illness prevented him from further work in 1853. He died at Burlington, New Jersey.

The Deluge

09.14

Since 1909, when *The Deluge* was acquired for this Museum, it has been widely published and exhibited with an attribution to Washington Allston, in part because it had belonged at one time to Allston's father, in South Carolina. It has become a landmark in the history of American painting. Called “one of the first landscapes of mood in American art,” it has been assigned to Allston's visit to Paris in 1804 on the basis of its alleged relationship to his *Rising of a Thunderstorm at Sea* (Museum of Fine Arts, Boston), which dates from that period. The picture lacks completely, however, the rich glazes that form an important part of Allston's technique.

On the other hand, the picture bears a strong resemblance in style and technique to the work of Joshua Shaw. A newspaper story about the painting at the time it was given to the Museum and an early description of it confirm that it is the work of Shaw. On December 5,

1909, an article appeared in the *New York American* under the curious headline “PAINTING OF DELUGE DOUBTED AS BOGUS/ Canvas Given to Metropolitan Museum Called Obscure Artist's Work.” The article reads in part: “. . . doubt has been raised as to the authenticity of ‘The Deluge,’ attributed to Washington Allston and presented to the Metropolitan Museum of Art by William M. Chase, the painter, who is known as one of America's greatest experts.

“Evidence in the form of sketches was shown to the Museum authorities yesterday by Guy Bolton, a collector, who resides at No. 1048 Fifth Avenue, that goes a long way towards proving that the canvas was in reality painted by Joshua Shaw, an obscure English painter, and a contemporary of Allston.

“Mr. Chase secured the painting at the auction sale at which Mr. Bolton declares he purchased the sketches. The principal sketch is an almost finished watercolor drawing, varnished and in perfect condition, that coincides

in almost every respect with the painting now hung in the art museum. On the back the painter inscribed, 'Sketch for The Deluge, painted by Joshua Shaw and now in the possession of Colonel Allston of Maccamaw [sic] South Carolina.'

"Allston and the English painter were friends . . . it is . . . probable that, as the picture was procured from the American's family, it was taken for Allston's work.

"Henry W. Kent, assistant secretary at the Metropolitan Museum, expressed no surprise yesterday when the sketches were shown. He referred the matter to Bryson Burroughs, curator of paintings, and declared that he had never thought the painting the work of Allston.

"I told you so,' said Mr. Kent when the drawings were shown to Mr. Burroughs. The latter compared them with the picture and said that, with the aid of the sketches, he would investigate the authenticity of the painting. Mr. Chase said that he had no desire to see the drawings as he was absolutely certain that the picture was by Allston. . . ."

In a recent letter, Bolton corroborated this story and stated: "I bought a portfolio at the old Fourth [sic] Avenue auction rooms containing sketches and studies by an English artist who had apparently settled in this country . . . his name was Joshua Shaw. There were among them sketches made of the country about Fort Pitt and these I sent to the Pittsburg [sic] museum [Carnegie Institute, Pittsburgh] whose curator was happy to get them. There were other sketches, mostly in oil, of the paintings he had executed and sold. In some instances the names of the purchasers were written on the back. One of these, an oil sketch [location now unknown], about 14 x 10, was of 'The Deluge' and was identical throughout with the painting ascribed to Washington Allston."

The Deluge derives from Genesis 7:21-22. This picture is one of four that Shaw exhibited at the British Institution in 1813. In that catalogue the size of the picture is given as sixty-seven by eighty-four inches—about eighteen inches larger in each direction—a discrepancy explained by the fact that the

dimensions given included the frame. The picture is fully described in a review of the exhibition from an unidentified newspaper: "Mr. J. Shaw has several good specimens of this kind of finishing. His picture of The Deluge towards its close is a daring subject, and the portion of success with which it is performed, justifies the Artist's choice of subject. The gayest hearted spectator, the most 'heedless, rambling impulse,' would experience a check, and be set thinking at sight of its grey solemnity, its rainy cataract, and heaving inundation of the great deep, burying the creation in a watery wreck; the terror inspiring effect of the deluge is expressed by a novel and very natural circumstance of a dog standing on an elevated piece of ground near a drowned family, and howling as he looks up at the watery gloom. This pathetic incident is exceeded in its impressiveness only by an admirable conception of *POUSSIN*, in his picture of this subject, where he represents a horse and a lion forgetting, in their dread of the awful and overwhelming waters, their ancient animosity, and standing quiescently together."

In the same year Joseph M. W. Turner sent his Deluge (Tate Gallery, London) to the Royal Academy. William T. Whitley wrote: "Turner's composition, *The Deluge*, . . . did not attract much notice and some considered it as inferior in certain respects to Joshua Shaw's version of the same subject, shown not long before at the Royal Academy."

Oil on canvas, 48¼ x 66 in.

REFERENCES: *New York American* (Dec. 5, 1909) // B. Burroughs, *Met. Mus. Bull.*, iv (1909), p. 89, calls the painting an important picture by Allston // W. T. Whitley, *Art in England, 1800-1820* (1928), pp. 210f. // A. Burroughs, *Limners and Likenesses* (1936), p. 130, attributes it to Allston // E. P. Richardson, *American Romantic Painting* (1944), p. 23, no. 13, attributes it to Allston and dates it 1804 // E. P. Richardson, *Washington Allston* (1948), pp. 64, 66; p. 189, no. 34 // J. T. Flexner, *Met. Mus. Bull.*, vii (1948), p. 70, discusses it as an Allston // V. Barker, *Ameri-*

can Painting (1950), p. 341, attributes it to Allston // J. T. Flexner, *The Light of Distant Skies* (1954), p. 133, attributes it to Allston // E. P. Richardson, *Painting in America* (1956), p. 145, attributes it to Allston // J. P. Harthan, letter in Museum Archives (June 11, 1964), gives the review of the 1813 exhibition from a clipping now in the library of the Victoria and Albert Museum, London.

EXHIBITED: British Institution, London, 1813, no. 134 (as *The deluge, towards its close*); Carnegie Institute, Pittsburgh, 1940, *Survey of American Painting*, no. 103 (as by Allston); Museum of Modern Art, New York, 1943, *Romantic Painting in America*, no. 1 (as by Allston); Detroit Institute of Arts, 1944–1945, *The World of the Romantic Artist*, no. 33 (as by Allston); Brooklyn Museum, 1945, *Landscape*,

no. 44 (as by Allston); Art Institute of Chicago and Whitney Museum of American Art, New York, 1945, *The Hudson River School*, no. 3 (as by Allston); Tate Gallery, London, 1946, *American Painting*, no. 2 (as by Allston); Detroit Institute of Arts and Museum of Fine Arts, Boston, 1947, *Washington Allston*, no. 3; Whitney Museum of American Art, New York, 1954, *American Painting of the Nineteenth Century*, no. 46 (as by Allston); The Jewish Museum, New York, 1963, *The Hebrew Bible*, no. 27 (as by Allston).

EX COLL.: the Allston family, Waccamaw, South Carolina; Mrs. W. W. Lawton, Charleston, South Carolina (sale, Fifth Avenue Art Galleries, New York, 1909).

GIFT OF WILLIAM MERRITT CHASE, 1909.



Joseph Wood

BORN about 1778; died 1830. Wood was born on his father's farm near Clarkstown, Rockland County, New York. James K. Paulding, an early biographer, recorded that as a youth Wood enjoyed sketching from nature, and was obsessed with the idea of becoming an artist. Because of parental objection, Wood left home at fifteen to seek his fortune in New York. In 1794 he became an apprentice to a silversmith, in whose shop he began to paint miniatures. His name first appeared in the New York city directory in 1801. In the following year he established a partnership with John Wesley Jarvis. According to Dunlap, it was possibly through Jarvis's intervention that Wood received some instruction in miniature painting from Edward G. Malbone, whose influence is noticeable in Wood's work after about 1805. By 1811, when Paulding wrote, Wood was "exercising his talents in Newyork [sic] without a rival, and with a clear prospect of that reputation and independence which ought ever to be the reward of genius and industry, and which in the opinion of those who know him best, he merits by excellence in his art as well as by his unassuming manners and genuine worth."

In 1813 Wood moved to Philadelphia, where he was listed as a miniature painter until 1817. During this period he exhibited a large number of pictures at the Pennsylvania Academy of the Fine Arts; he also made a series of paintings of heroes of the War of 1812, engravings of which were published in the *Analectic Magazine* and *The Port Folio*, and in Joseph Delaplain's *Repository*. In 1816 he settled in Washington, D. C., where he spent most of his remaining years, although he is listed in the Baltimore directories for 1819 and 1824. In addition to painting portraits of many of the political notables of the day, he prepared drawings and specifications of models for patents.

Commodore Thomas Macdonough 49.146

Thomas Macdonough (1783-1825) entered the United States Navy in 1800. He served with distinction in the War with Tripoli

(1804) under Stephen Decatur. During the War of 1812 he was placed in command of the American fleet on Lake Champlain; by his gallantry and careful planning, he forced a superior British fleet to surrender at the Battle of Plattsburg on September 11, 1814. This

decisive victory defeated the plan of the British to occupy the territory around the Great Lakes and forced their army to retreat into Canada, thus making Macdonough one of the heroes of the War of 1812.

Macdonough is shown here in civilian dress. The picture is small and, although done in oil on wood, is painted in the style of a miniature.

Oil on wood, 9 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in.

EX COLL.: [Washington, D. C., art market, until c. 1919]; Mrs. W. Murray Crane, New York (c. 1919-1949).

GIFT OF MRS. W. MURRAY CRANE, 1949.



49.146

Rembrandt Peale

BORN 1778; died 1860. Born in Bucks County, Pennsylvania, Rembrandt Peale was a son of Charles Willson Peale (see p. 57), who gave him his earliest instruction in art. He began to paint in 1791, and only four years later painted a portrait of Washington that had a profound influence on his later career. Although Peale enjoyed a moderate success in his early years as a portrait painter, he apparently encountered competition from some of the other painting Peales, for in December 1800 he advertised that he was dropping his surname because few people bothered to discriminate between the work of his father, his brother, his uncle, and himself, thus creating "a confusion disadvantageous to the distinct merit of each as an artist."

Sharing his father's scientific interests, Rembrandt assisted in the excavation of several mastodon skeletons in Ulster County, New York, in 1801, and then helped his father to mount them and carve replacements for the missing parts. In the following year he and his brother Rubens accompanied an exhibition of a mastodon to England. While in London he published two treatises on the mastodon; he also took the opportunity to study with Benjamin West, painted a few portraits for his father's gallery in Philadelphia, and exhibited several pictures at the Royal Academy.

Peale returned to America late in 1803 and opened a studio in Philadelphia. A good deal of his time was spent painting portraits for his father's collection, but he also traveled to New York and Boston in search of commissions. In 1805 he was one of the founders of the Pennsylvania Academy of the Fine Arts. In 1808 he went to Paris to paint a group of portraits for his father's museum. Although he was offered the patronage of the government if he would remain in France, he feared the political situation and returned to America; in the following year, however, he was back in Paris to complete his father's assignment. Influenced by the grandiose historical, Biblical, and mythological compositions he had seen in the Parisian studios, after his return to Philadelphia Rembrandt painted an equestrian portrait of Napoleon that became one of the chief attractions of Rembrandt's Picture Gallery, opened in Philadelphia in 1811. In the following year the gallery was enlarged and renamed the Apollodorian Gallery of Paintings. For it Rembrandt painted a vast historical picture called *The Roman Daughter* (location unknown); when its originality was questioned, Rembrandt decided to abandon art and enter the museum business. In 1814 he opened a picture gallery and natural history museum in Baltimore, but he found little support for the venture. In 1820 he tried to recoup his losses by painting another great historical composition; *The Court of Death* (Detroit Institute of Art), which he described as "the first attempt, in modern times, to produce moral impressions on the ancient Greek plan without the aid of mythology, or conventional allegory," was taken on tour and within thirteen months was seen by 32,000 people and earned more than \$9,000. This unqualified success re-established Peale's interest in painting. He disposed of the Baltimore museum to his brother Rubens and established a studio in New York, where he worked until 1823, in which year he moved to Philadelphia. There he labored to perfect his "ideal" portrait of Washington (see below). In 1825 he returned to New York and was elected to succeed John Trumbull as president of the American Academy of Fine Arts. In 1828 he went to Europe and spent the next two years painting portraits and copies of old masters. Shortly after his return to America, he sold his portrait of Washington to the United States Government.

Peale's later years were devoted principally to copying his well-known "porthole" portrait of Washington (see below) and to traveling about the country delivering lectures about portraits of our first President, illustrated by copies he himself had made. He exploited to the fullest his claim that he was the only living American artist to have painted Washington from life.

The Marquis de Lafayette

21.19

Marie Joseph Paul Yves Roch Gilbert du Motier, Marquis de Lafayette (1757-1834) is most vividly remembered for the role he

played in the American Revolution. For his service, he was awarded membership in Washington's Society of the Cincinnati. He returned to the United States in 1784, when he was honored by his former war associates



21.19

and was awarded an honorary degree of Doctor of Laws by Harvard University. An invitation from Congress and President James Monroe brought him to the United States again in 1824, and for more than a year his triumphal tour provoked public demonstrations such as no American hero had ever experienced.

The tremendous number of articles produced, both here and abroad, to commemorate Lafayette's visit of 1824 is a measure of his international popularity. Many of the leading American painters of the day sought to paint his portrait. Although our portrait has at times been assigned to one of Peale's several visits to France during the first decade of the nineteenth century, there is good reason to believe that it was painted at the time of Lafayette's tour of the United States in 1824–1825. Commenting on the "singular excellence" of John Browere's life mask of Lafayette (New York State Historical Association, Cooperstown), Peale wrote in August 1825: "The accuracy with which he has moulded the entire head, neck and shoulders from life . . . render this bust greatly superior to any we have seen. . . . Of this I may judge having twice painted the General's portrait from life, once at Paris and recently at Washington."

When our portrait was exhibited at the National Academy of Design in 1857, it was catalogued as having been painted in 1825. The 1825 date is confirmed by the composition, which follows the "porthole" formula that Peale seems to have developed for his Washington portraits about 1823. It is probably to a sitting for our portrait that Lafayette referred in an undated letter addressed to Rembrandt Peale: "I am once more to apologize for want of punctuality—but this time I may be earlier than my word—It becomes necessary for me to leave you at half past eleven—I shall be at your house about ten, unless you bid me not to come, and so we can have the sitting as long as you had intended it. With my respects to Mrs. Peale I am most sincerely, Yours, Lafayette."

In contrast to the Washington portrait, of which Peale made many replicas, the Lafayette appears to be unique. It exhibits, too, a fluency of brushstroke and freshness of approach not seen in the Washington portraits.

Oil on canvas, 34½ x 27⅜ in.

REFERENCES: Marquis de Lafayette, letter to Rembrandt Peale, in Museum Archives (n.d.) // National Academy of Design, New York, exhib. cat. (1857), p. 20, no. 187 // C. H. Hart, *Browere's Life Masks of Great Americans* (1899), p. 67, quotes Rembrandt Peale on Lafayette // B. Burroughs, *Catalogue of Paintings in the Metropolitan Museum* (1931), p. 273, says the painting was probably done in Paris // A. Girodie, *Exposition du Centenaire de La Fayette*, cat. (1934), no. 211, implies that it was painted in France.

EXHIBITED: National Academy of Design, New York, 1857, no. 187 (lent by G. Folsom); Musée de l'Orangerie, Paris, 1934, *Exposition du Centenaire de La Fayette*, no. 211; The Peale Museum, Baltimore, 1937, *Exhibition of Paintings by Rembrandt Peale*, no. 28.

EX COLL.: George W. Folsom, Stockbridge, Massachusetts; Frances E. Folsom; [Folsom Galleries, New York, until 1921].

PURCHASE, ROGERS FUND, 1921.

George Washington

24.109.86

When he was eighteen, Rembrandt Peale painted a portrait of George Washington from life. "It was in the Autumn of 1795," he related, later in life, in his famous lecture on Washington portraits, "that, at my father's request, Washington consented to sit to me—and the hour he appointed was seven o'clock in the morning. I was up before day-light . . . but before the hour arrived, became so agitated that I could scarcely mix my colours, and was conscious that my anxiety would overpower me, and that I should fail in my purpose, unless my father would agree to take a Canvass alongside of me, and thus give me an assurance that the sittings would not be unprofitable, by affording a double chance for a likeness. This had the effect to calm my nerves, & I enjoyed the rare advantage of studying the desired Countenance whilst in familiar conversation with my father." Peale continued: "Washington gave me three Sitings. At the first and second my father's

painting and mine advanced well together. . . . In the third sitting, perceiving that he was beginning to repaint the forehead, & proceed downwards, as was his custom, I feared he would have too little time to study the mouth and lower part of the face, and therefore I began at the chin & proceeded upwards. The result of this decision was that there was something in the upper part of my father's study that I preferred, and something in the lower portion of mine which better satisfied me."

Shortly after this, Rembrandt Peale went to Charleston, South Carolina, where the "Portrait of the President of the United States painted the first of last month, being the last which has been taken of that distinguished Patriot" formed the principal attraction in his studio. He is said to have painted ten replicas of it during his stay in Charleston.

Subsequently, Peale painted a number of portraits of Washington from memory: "I made repeated attempts [sic] to fix on Canvass the Image which was so strong in my mind, by an effort of combination, chiefly of my father's and my own studies." After sixteen of these attempts, Peale "determined in 1823 to make a *last effort*" to produce the most striking portrait of our first President. Of this "last effort," Peale wrote: "Whatever may be the merit or demerit of this painting the manner in which it was produced has something so extraordinary in it, that it may be recorded as an instance of artistic excitement. My only objection to making it public is that it savours too much of Romance, yet being literally true, it belongs to the History of mind if not of art. I had formed a resolution of going to reside in Europe, and feeling an undiminished desire of having what I could show as a Likeness of the Father of his Country; I determined to make one more attempt. Preparatory for this I assembled in my room every document representing in any degree the man who still lived in my memory, but differing from them all. Whilst contemplating these with the deepest attention . . . my wife entered and anxiously asked my purpose. When I told her, she burst into a flood of tears & exclaimed with great emotion that Washington was my evil genius and she wished he



never had been born. I promised her this should be my *last* attempt. I commenced & devoted all my time to it to the neglect of every other business; in order *literally* to be as good as my word. For three months it was my constant occupation, working at it all day & absolutely *dreaming* of it every night. My father who visited me daily was much grieved, to see me so earnestly engaged in what he considered a vain pursuit. I had worked my imagination up to a sort of frenzy & in extreme excitement imagined I was succeeding in my effort. My father came to the door,—I could not speak, but gently touched him *not to enter*. I locked the door & continued to paint as if Washington had just left me. My father with a distressed countenance came again, I permitted him to look at my Picture. When he gaily clapped me on the shoulder saying—‘You have got it at last! It is the best of Likenesses.’ . . . although it *was not* the perfect Washington to equal my insatiable desire, I felt I could do no more, & was conscious that others who knew Washington would see something of life in it. I touched the head no more but finished the ground & drapery, and for many days my Painting Room was crowded with uninvited visitors, many of whom knew the original well.”

Peale’s “last effort” was the “Pater Patriae” portrait, purchased by the government in 1832, which served throughout the rest of his life as the model for his many so-called “porthole” portraits of Washington, in which the bust of Washington is seen through a painted oval simulating stonework. The portrait was highly regarded in its day, and the likeness was widely acclaimed by former associates of the President. Peale gathered together many testimonials to the authenticity of the likeness and published them in a pamphlet, which fostered a widespread interest in the painting. Peale’s lifelong preoccupation prompted him to prepare a lecture, *Washington and His Portraits*, illustrated with his own copies of the portraits of Washington known to him. He traveled around the country, delivering the lecture and trying to convince the public that his own portrait was indeed the best ever painted of the departed President. “I am now

the only painter living who ever *saw* Washington,” he said in closing.

Rembrandt Peale’s “ideal” image is considerably less interesting than the life portraits painted by his father, John Trumbull, or Gilbert Stuart. In the succession of replicas that Peale painted during the last thirty-five years of his life, the image of Washington gradually became more sentimental and ideal in the true spirit of Victorian painting.

This is one of the nearly eighty replicas that Peale made of his so-called “porthole” portrait. Although the curious frame with its patriotic emblems of stars, banners, and cannon is not original to this painting, it comes from another version of the portrait.

Oil on canvas, 36 x 29 in.

Signed (at lower left): Rembrandt Peale.

REFERENCES: H. B. Wehle, *Met. Mus. Bull.*, xx (1925), pp. 21ff. // J. H. Morgan and M. Fielding, *The Life Portraits of Washington and Their Replicas* (1931), p. 380, no. 21.

EX COLL.: [Ehrich Galleries, New York, 1909]; Charles Allen Munn.

BEQUEST OF CHARLES ALLEN MUNN, 1924.

George Washington 52.90.1

Another of Peale’s many repetitions of the subject (see above).

Oil on canvas, 36 x 29 in.

Signed (at lower left): Rembrandt Peale.

EX COLL.: Hanson K. Corning, New York (until 1878); Ephraim L. Corning, Geneva, Switzerland (1878–c. 1906); Hanson K. Corning (c. 1906–1944).

GIFT OF DR. HANSON K. CORNING, 1944.

George Washington 54.15.1

Another of Peale’s many repetitions of the subject (see above).

Oil on canvas, 36 x 29 in.

Signed (at lower left): Rembrandt Peale.

BEQUEST OF FRANCES MEAD, 1926.



52.90.2

Martha Washington

52.90.2

Martha Dandridge Custis (1732–1802), the widow of Daniel Parke Custis, was married to George Washington in January 1759, bringing to him a substantial fortune, many slaves, and vast acreages in the vicinity of Williamsburg, Virginia. Washington adopted his wife's two children and lavished on them great care and affection.

Despite the cumbersome bibliography that has surrounded Rembrandt Peale's "porthole" portrait of George Washington (see above), little has been said about the companion "porthole" portrait of Martha Washington. Writing in May 1854 about one of these portraits, Peale said it was "copied from an original portrait painted by my father in the year 1795." A comparison of this portrait with that painted from life by the elder Peale (Independence Hall, Philadelphia) indicates that Rembrandt followed his model very closely,

merely enclosing the portrait in a trompe l'oeil stone "porthole" to give it the same composition as the pendant portrait of the President.

We have no specific evidence as to the number of replicas of this picture that Peale executed. The date at which he started painting portraits of Martha Washington of this type is also uncertain. Writing in 1853 to a Mrs. Campbell, who had ordered "porthole" portraits of the President and his wife, Peale stated, "You are the first lady in America to possess the portrait of Mrs. Washington, which I am happy to say pleases all who have seen it," suggesting that it was late in his career that he began to paint the "porthole" portraits of Mrs. Washington. That they were something of an afterthought is further indicated in a letter written to a patron in the following year: "Today I send you the portrait of Mrs. Washington, which I hope will answer your expectation, as the worthy companion of the General." Peale's wife is also known to have painted some of the portraits of Martha Washington.

Oil on canvas, 36 x 29 in.

Signed (at lower left): Rembrandt Peale. Inscribed (on the back): M^{rs}. Martha Washington/ painted by Rembrandt Peale. Canvas stamp: Prepared by/ THEO. KELLEY/ 16 Arcade/ PHILAD.

Ex coll.: Hanson K. Corning, New York (until 1878); Ephraim L. Corning, Geneva, Switzerland (1878–c. 1906); Hanson K. Corning (c. 1906–1944).

GIFT OF DR. HANSON K. CORNING, 1944.

Martha Washington

54.15.2

Another of Peale's many repetitions of the subject (see above).

Oil on canvas, 36 x 29 in.

EXHIBITED: Cincinnati Art Museum, 1954, *Paintings by the Peale Family*, no. 78.

BEQUEST OF FRANCES MEAD, 1926.

Washington Allston

BORN 1779; died 1843. Allston was born in Georgetown, South Carolina, and was educated in Newport and at Harvard. By the time of his graduation, according to some accounts, he had already “gained laurels both in poetry and painting.” In spite of strong parental objections to his choice of a career as an artist, in 1801, in the company of the miniature painter Edward G. Malbone, he sailed for England. There he worked for several years as a pupil of Benjamin West at the Royal Academy. In 1803 he visited Paris and saw the Louvre in all its Napoleonic glory. Traveling at a leisurely pace through Switzerland and Italy, he paused for extended periods in Venice, Siena, and Florence before reaching Rome early in 1805. There he spent the happiest and most fruitful years of his life, painting, wandering among the ancient ruins, and talking over ambitious plans at the Café Greco with his friends Washington Irving, Samuel Coleridge, the sculptor Bertel Thorwaldsen, and other members of the small foreign colony.

In 1808 Allston returned to Boston and married Ann Channing. Shortly afterward, with his wife and his pupil Samuel F. B. Morse, he returned to England, where he had many friends among artists and literary men. His residence in England from 1810 to 1818 was marred, however, by two events that affected him physically and mentally—a serious illness and the sudden death of his wife. From these afflictions he sought refuge in the pleasures of painting and the practice of extreme piety.

In 1818 homesickness and financial difficulties prompted him to return to America, despite the strong protests of his English friends; it was hinted that by leaving Allston deprived himself of the opportunity to succeed West as president of the Royal Academy. In Boston his career dragged on for another quarter of a century, but it was a double exile: his European years made it impossible for him to regain any real contact with his native land, and his return deprived him of the life-giving encouragement he found only in Europe. His career appeared to his younger contemporaries to sum up the dilemma of the artist in America.

After his return, Allston’s work lost much of its romantic flavor and color. The “gorgeous concert of colors” and the “poetry of color” he had found in the works of Veronese, Titian, and Tintoretto, and which he had been moderately successful in emulating in the works he had painted in Europe, seem to have been forgotten when he was struggling to paint in the cold atmosphere of New England. Belshazzar’s Feast

(Museum of Fine Arts, Boston), the large painting that was meant to be his masterpiece, stood uncompleted in his studio, with the changes and improvements he planned for its elaborate composition never carried out to his satisfaction.

The sculptor William Wetmore Story wrote, in a now classic and often quoted letter to Lowell: "Allston starved spiritually in Cambridgeport; . . . he turned all his powers inward and drained his memory dry. His works grew thinner and vaguer every day, and in his old age he ruined his great picture. I know no more melancholy sight than he was, so rich and beautiful a nature, in whose veins the south ran warm, which was born to have grown to such a height . . . stunted on the scant soil and withered by the cold winds of that fearful Cambridgeport."

But if Allston's return to America was unfortunate for him, it was of the greatest importance for the young artists he befriended in Boston. His paintings may have had some influence on romantically inclined young painters, but his chief contribution to the development of American art was in the use of his weighty European reputation to lend encouragement to young artists. It was Allston who plotted the careers of the sculptors Horatio Greenough and Thomas Crawford and who won them their most remunerative commissions from the government through his influence with such sympathetic statesmen as Charles Sumner and Daniel Webster.

The Museum owns three portraits of Allston, an unfinished sketch by Gilbert Stuart (see p. 98), a miniature by Richard Morrell Staigg (1841), and a marble bust (made from a death mask) by Edward Augustus Brackett (1844).

A Study from Life

56.53

This is a good example of Allston's idealized portraits of women. Although the picture was exhibited several times during the nineteenth century as *A Study from Life*, it was called *Portrait of a Woman* for many years by the Museum. In speaking of such pictures William Ware wrote: "There was no subject, perhaps, of which he was so fond, (and it agreed with the delicacy and refinement of his mind,) and repeated so often, as ideal female heads; . . . while all the accidents of the picture varied . . . the type was the same . . . an inexpressive countenance, or at most, a ruminating, introspective one. . . . The merit of this class of pictures . . . is that of objects of still life, in a state of such absolute repose, silence, abstractedness, do they live. Life seems almost dead. . . . as if suddenly stiffened into a sort of living

death, the very possibility of motion gone, but otherwise beautiful, with the full flush of life and health. . . . they are miracles of beauty and grace,—the very perfection of the art of painting."

This picture remained in Allston's possession and was found in his studio after his death. It was noted by Allston's brother-in-law Richard Henry Dana, Jr., in his *Journal* for July 12, 1843, that the picture was painted in London from life. On the basis of its "immature technique," Richardson assigned it to Allston's first visit to London and dated it 1802-1803. He called it "a study of a brooding figure of a woman, strongly influenced by Titian," and remarked of this and other pictures painted about this time: "His work was still tentative in character. It was bolder in scale than the work he had done in America, larger in drawing, and more vigorous in tone;



56.53



56.53

but the color was not yet interesting, and his painting was not yet personal. It was the work of a good student, busy absorbing the language of painting from its greatest teachers, the old masters."

On the back is a carefully painted study for the figure of the angel in *The Angel Releasing St. Peter from Prison* (Museum of Fine Arts, Boston), which was commissioned in 1812 by his friend Sir George Beaumont for the parish church of Cole Orton, near Ashby-de-la-Zouch, Leicestershire.

Oil on cardboard, $36\frac{1}{4} \times 26\frac{3}{4}$ in.

REFERENCES: W. Ware, *Lectures on the Works and Genius of Washington Allston* (1852), pp. 64f. // M. Sweetser, *Allston* (1879), p. 188, lists this picture as Ideal female figure, in the collection of Richard H. Dana, Jr. // A. T. Gardner, *Met. Mus. Bull.*, III (1944), p. 54 // E. P. Richardson, *Washington Allston* (1948), p. 52; p. 188, no. 31, lists it; p. 196, no. 70, lists *The Angel Releasing St. Peter from Prison*.

EXHIBITED: Athenaeum Gallery, Boston, 1850, no. 64; Museum of Fine Arts, Boston, 1881, *Exhibition of the Works of Washington Allston*, no. 268; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.; as *Portrait of a Woman*).

ON DEPOSIT: Metropolitan Museum, 1924-1956.

EX COLL.: Mrs. Washington Allston, Cambridge (1843-1862); Richard Henry Dana, Jr., Cambridge (by 1879-1931); Allston Trust, Boston (1931-1956).

GIFT OF THE ALLSTON TRUST, 1956.

The Spanish Girl in Reverie 01.7.2

This picture was exhibited with the title *The Spanish Girl in Reverie* as early as 1831, the year it was painted. It has also been called *The Castilian Maid* or *The Castilian Maiden*. The anonymous author of *Remarks on Allston's*



01.7.2

Paintings (1839) explained the subject: "The Castilian Maiden . . . is sitting on the most beautiful of all Allston's banks . . . on this bank the lady first heard love made to her;—and afterwards parted there from her lover as he went to the wars. She has gone there to meditate on these things, and all the past comes back upon her. This we see in her expression,—it is that of sweetest reminiscence."

The painting is a characteristic example of Allston's mature style, showing his attempt to duplicate the effects of the glazing technique used by Titian and the Venetians. Jared B. Flagg quoted at length Allston's remarks (as recorded by Henry Greenough) on the technique he used in painting the landscape background of the picture: "I painted the mountain with strong tints of pure ultramarine and white of different tints, but all blue. Then to mitigate the fierceness of the blue I went over it, when dry, with black and white, and afterward with Indian red and white, not painting

out each coat by the succeeding one, nor yet scumbling, but going over it in parts as seemed necessary. You know that if you paint over a red ground with a pretty solid *impasto* you get a very different effect of color from one painted on a blue or yellow ground. . . . In this way I went over that mountain, I suppose, *at least twenty times*, and that is the secret of the diaphanous effect which you mention." Although this painting was once acclaimed as one of Allston's most beautiful pictures and praised for its color, it now appears dark and sentimental. During his later years Allston frequently composed lines to accompany his paintings. In the poem called "The Spanish Maid" the girl was given the name Inez and her lover, Isidor.

Oil on canvas, 30 x 25 in.

REFERENCES: F. Dexter, *North American Review*, xxxiii (1831), pp. 506ff. // *Remarks on Allston's Paintings* (1839), p. 16 // W. Allston, *Lectures on Art, and Poems*, ed. R. H. Dana, Jr. (1850), pp. 333ff., quotes the poem written to accompany this painting // W. Ware, *Lectures on the Works and Genius of Washington Allston* (1852), p. 77 // S. Clarke, *Atlantic Monthly*, xv (1865), p. 135 // M. Sweetser, *Allston* (1879), p. 112, discusses the picture; p. 190, lists it among pictures painted after 1818 // J. Flagg, *Life and Letters of Washington Allston* (1893), p. 194 // A. T. Gardner, *Met. Mus. Bull.*, III (1944), p. 57 // E. P. Richardson, *Washington Allston* (1948), p. 149, calls it Allston's best-known work; p. 210, no. 135, lists it and dates it 1831.

EXHIBITED: Athenaeum Gallery, Boston, 1831, no. 135 (lent by E. Clark); Museum of Fine Arts, Boston, 1881, *Exhibition of the Works of Washington Allston*, no. 241a (lent by Mrs. Daniel Thompson).

EX COLL.: E. Clark, Boston (1831); Mrs. Daniel Thompson, Northampton, Massachusetts (1881); Lyman G. Bloomingdale, New York.

GIFT OF LYMAN G. BLOOMINGDALE, 1901.

John Wesley Jarvis

BORN 1780; died 1840. Jarvis was born in England, probably at South Shields near Newcastle-upon-Tyne, and, while still an infant, was brought to Philadelphia. From 1796 to 1801 he was apprenticed to the engraver Edward Savage; he also received some instruction in painting from several sign painters and minor artists. In 1802 he was in New York, working as an engraver and miniature painter in partnership with Joseph Wood. From then on New York was his home except for the period from 1810 to 1813, which he spent in Baltimore. In the winter he frequently traveled in the South, painting portraits in New Orleans, Richmond, Washington, D. C., and Charleston, South Carolina.

Jarvis's hard, tight style of his early years gradually developed into a freer, more painterly manner. Between 1814 and 1830 he was one of the most accomplished portrait painters in this country. From 1814 to 1822 he employed Henry Inman to finish the drapery and background of his portraits. Dunlap said that working together they could produce six finished portraits in a week. Among his best works is the series of portraits of heroes of the War of 1812 painted for the City of New York (City Hall, New York). These full-length portraits are a remarkable demonstration of his ability, and suggest what he could have done if so many of his portraits had not been confined to the head and shoulders. In his last years Jarvis's talents waned, and in 1834 a paralytic stroke ended his career. He died in poverty in New York.

Jarvis was New York's first real bohemian. He was a wit and raconteur who could keep any gathering in an uproar of laughter; he was a spendthrift, an eccentric, and a flamboyant dandy, famous as a trencherman and tosspot. His comic monologues and stories won him the title "the greatest storyteller that ever lived." Jarvis moved with ease in those social circles where the masculine members of New York's upper crust of Tory aristocracy and the leaders of financial and mercantile circles broke ranks, so to speak, and mingled with artists, actors, and literary men. Though Jarvis was known to every prominent man in town, he was debarred from polite female society by rumors of his irregular home life and hard drinking, but when he traveled to Baltimore or New Orleans for a winter of portrait painting, he left such rumors behind him and became the undisputed social lion of the hour.

Alexander Anderson

81.16

Alexander Anderson (1775–1870) was born in New York and educated at Columbia University, where he received a medical diploma in 1796. He was active as a doctor for several years, but gave up the practice of medicine after the yellow fever epidemic of 1798, in which he lost many friends and members of his family. He became active as an engraver and during more than sixty years produced thousands of woodblocks. He not only engraved illustrations for books, but he also made designs for stamps, paper currency, soap wrappers, labels for nostrum bottles, newspaper mastheads, religious prints for the Latin American trade, wrappers for playing cards—anything pictorial, in fact, that the life of the community called for. In some cases the drawings were supplied by Jarvis.

When this portrait was presented to the Museum, it appeared to be a finished picture, Jarvis's sketch having been completely repainted by another hand. When the Victorian over-painting was removed, the artist's talents were displayed in their best aspect—his instant seizure of the likeness and his ability to transfer to canvas the mysterious aura of a person-



ality, the physical stance, the animal vitality, and the character of a man. The picture is unspoiled by that high parlor gloss that often transformed a good sketch into an artistic bonbon.

The donor, in a letter dated October 23, 1881, stated: "With this I send a vol. The life of Anderson, the Engraver, by Lossing. He was to wood engraving in America what Bewick was in England, & will be known as the Father of American Wood engraving. I have his portrait, a life size of the bust only. . . . It is the only portrait ever painted of him.

"As a work of Art it [is] fair—not valuable especially as such—but is a good historical memorial which should be kept in some public gallery in N. Y. I purchased it from one of his descendants, whose certificate relating to it I have."

The certificate states: "This Portrait of Dr. Anderson was painted in 1815 by *John Wesley Jarvis*, the eccentric artist. Dr. Anderson was forty years of age at the time of the sitting. They were intimate friends and the Picture has remained in possession [sic] of the family until the present time. *It has never been copied.* E. C. Lewis, M.D., Grandson of Dr Anderson."

Oil on canvas, 34 x 27 in.

REFERENCES: E. Lewis, certificate in Museum Archives (n.d.) // R. Hoe, letter in Museum Archives (Oct. 23, 1881) // H. E. Dickson, *John Wesley Jarvis* (1949), p. 343, no. 2, lists the picture and erroneously dates it about 1804–1806 // A. T. Gardner, *Met. Mus. Bull.*, xi (1951), p. 218, discusses Jarvis and Anderson.

EXHIBITED: Metropolitan Museum, 1958–1959, *Fourteen American Masters* (no cat.).

GIFT OF ROBERT HOE, 1881.

Portrait of an Old Lady

62.183.1

According to the donor, the subject of this portrait is Mrs. Wade Hampton (1794–1833), born Anne Fitz Simmons. Mrs. Hampton, a member of one of the most prominent families in South Carolina, was the wife of Colonel Hampton and the mother of Wade Hamp-



62.183.1

ton, Jr., who served as a lieutenant general in the Confederate Army, governor of South Carolina, and United States senator. Despite family tradition, however, the identity of the sitter is open to question, for Mrs. Hampton was twenty to twenty-five when this portrait was painted, about 1815 to 1820. The picture was probably done during one of Jarvis's winter excursions to the South. The dashing brushwork is characteristic of Jarvis's production at this period of his career, and is a marked advance in technique over the rather dry manner of his youth. Although the painting has suffered some damage, it still shows Jarvis's superb ability to capture character and expression.

Oil on canvas, 34 $\frac{1}{8}$ x 27 $\frac{1}{8}$ in.

BEQUEST OF KATE D'A. BONNER, 1962.

General Andrew Jackson 64.8

Before serving as seventh President of the United States (1828–1836), Andrew Jackson (1767–1845) was a member of the House of Representatives, a United States senator, a

major general in the army, and first governor of Florida.

At the time of his triumphal visit to New York in 1819, he was famous as the hero of the War of 1812; he was also acclaimed for his defense of New Orleans against British attack and for his recent action in Florida that had caused the Spanish to relinquish their claim to the territory. During Jackson's stay, the Corporation of the City of New York voted to commission a full-length portrait of him. Although Vanderlyn was given the commission, Jackson's portrait was also painted by Jarvis and by Samuel Waldo (see p. 173). On February 22 Jackson was honored at an elaborate ball at the City Hotel. The event was described in the *Commercial Advertiser*: "The diffusion of light upon an assemblage the most brilliant we ever beheld; the taste with which the room was decorated with nearly two hundred flags . . . combined with the military glitter of about two hundred gentlemen in full uniform, interspersed in the dance with the female beauty and elegance of the city produced an effect of the most pleasing nature." At a special meeting of the Common Council on the following day, Jackson was presented with a gold box and was made an honorary citizen of the city. John Pintard, who attended this ceremony, wrote in a letter to his daughter: "I have just returned from . . . seeing Gen^l Jackson sworn in as a citizen of this City. I had a short but distinct view of his hard features suff^t [sufficient] to qualify me to judge of the fidelity of the Portraits of two of our artists Vanderlyne & Jarvis, the first appointed to take the picture for the Corpⁿ [Corporation] the second for himself. V. is not happy. His portraits are too stiff & minutely labored. Jarvis executes with spirit & is very successful in giving character to his performances. He ought to have been the artist."

Jarvis is said to have painted seven or eight portraits of Jackson, commissioned by the general's admirers and political friends. One of these was the soldier and politician Samuel Swartwout, who, in a letter to Jackson dated April 26, 1819, wrote: "I have just seen the Jarvis portrait of you. It is inimitable. He has



64.8

already made five copies for different gentlemen . . . my picture of you is to be a three quarter full size. Jarvis had a full length for himself." Our picture, a three-quarter length,

may be the one painted for Swartwout. It is one of Jarvis's most attractive portraits.

Oil on canvas, 48½ x 36 in.

REFERENCES: J. S. Bassett (ed.), *Correspondence of Andrew Jackson* (1933), vi, p. 471, gives the Swartwout letter // H. E. Dickson, *John Wesley Jarvis* (1949), pp. 214f., discusses the Jackson portraits.

EX COLL.: Samuel Swartwout (?); Manhattan Club (until 1964).

PURCHASE, HARRIS BRISBANE DICK FUND, 1964.

Unknown Painter

Augustus Washington Clason 75.8

Augustus Washington Clason (c. 1800–1853), a member of an old New York family whose fortunes were made and lost as importers of tea in the China Trade, was a prominent businessman and a member of the New York Chamber of Commerce. His father, Isaac Clason, was one of the wealthiest merchants in the city; in 1814 he lent the United States government \$500,000 to help defray the expenses of the War of 1812. When Clason's son gave this picture to the Museum, he stated that it was painted by Jarvis. The age of the sitter, however, indicates that the portrait was not painted before 1820 or 1825, by which time Jarvis's style had nothing in common with the very dry, tight manner seen here.

Oil on canvas, 28 $\frac{7}{8}$ x 25 in.

REFERENCE: H. E. Dickson, *John Wesley Jarvis* (1949), p. 347, no. 39, lists this picture as by Jarvis.



75.8

GIFT OF AUGUSTUS WOOD CLASON, 1875.

Edward Hicks

BORN 1780; died 1849. Of the many so-called "primitive" painters who supplied our rural population with works of art during the first half of the nineteenth century, Edward Hicks is certainly the most widely known. Born at Newtown, Pennsylvania, he was the son of an Episcopalian mother who died when he was less than two years old and a Quaker father who, as a result of severe financial losses, could not afford to raise him. He was placed with the Twining family, with whom he apparently enjoyed a happy childhood. Although his father had hoped that he would pursue one of the pro-

fessions, Hicks showed little inclination for higher education, and at thirteen he was apprenticed to a coachmaker. By 1801 he was a partner in a Milford, Pennsylvania, coachmaking and painting business, and within a few years he began to paint “directors,” or street signs, and shop and tavern signs. In 1811 he settled in Newtown, Pennsylvania, where he expanded the painting branch of his business to include clock faces, oilcloth, milk buckets, and chairs and settees, as well as elaborate fireboards and signs with historical and Scriptural subjects. The output of his shop became so popular that before long he had a number of assistants. Reminiscing about this period in his *Memoirs*, Hicks wrote, “I am now employing four hands, besides myself, in coach, sign and ornamental painting, and still more in repairing and finishing carriages, and I think I should find no difficulty in doubling my business.”

Throughout his career Hicks’s work was associated with the Quaker faith. He was active until the end of his life as a preacher. It was, in fact, a bitter schism among the Quakers that first interested him in the theme of The Peaceable Kingdom, which he derived from the eleventh chapter of Isaiah. He set the prophecy of Isaiah to verse and surrounded many of his nearly fifty versions of the subject with a painted bit of preaching, while into the background of many of them he introduced a representation of Penn’s treaty with the Indians, which he regarded as the fulfillment of the prophecy. Most of Hicks’s paintings were based on prints, but his excellent sense of color and design gave them a vigor and originality that make them appear much less derivative than they are.

Despite Hicks’s considerable success with his pictures—he had customers for them as far away as Virginia—he continued to do signs and ornamental painting. Even late in his career he was making road-markers, and in the last years of his life he tried his hand at painting and marketing alphabet blocks for children. In 1848 he was still lettering wagons and farm equipment at the same time that he was producing one of his great masterpieces, *The Cornell Farm* (collection of Edgar William and Bernice Chrysler Garbisch). By this time his fame as a painter had spread throughout the East, but at his death he was remembered locally not as an artist but as “a highly esteemed and popular Preacher of the Society of Friends.” From a contemporary source, we learn: “Edward Hicks’s funeral was the largest ever known in Bucks County. It was estimated that there were three to four thousand people attended . . . and expressive of their unity with Edward’s service in the ministry of the gospel during his life.” It is, however, not as a preacher but as a painter that Hicks is remembered today.

The Falls of Niagara

62.256.3

The falls of Niagara were among the most frequently painted natural wonders on the American continent. Hicks visited the falls in 1819

while on a trip undertaken for the cause of Quakerism, but since he seldom sketched from nature, it is unlikely that this painting was based on drawings made at that time. Although it has been suggested that the paint-

ing was taken from J. Merigot's engraving after John Vanderlyn's painting of the falls, Hick's view is so different as to deny any connection with this source.

Around the view of the falls Hicks painted eight lines from Alexander Wilson's "The Foresters." The long narrative poem by the father of American ornithology originally appeared as a serial in the Philadelphia periodical *The Port Folio* between June 1809 and March 1810. Although the poem was accompanied by several engravings of the falls, Hicks's representation does not appear to be specifically related to any of them. Hicks may have known the poem as it was reprinted in Newtown, Pennsylvania, by Simeon Siegfried in 1818.

A second version of *The Falls of Niagara*, painted in oil on wood about 1835, is in the Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia.

Oil on canvas, 31½ x 38 in.

Inscribed (along the border): The/ Falls/ of/ Niagara/ 18/ 25/ With uproar hideous' first the *Falls* appear,/ The stunning tumult thundering on the ear./ Above, below, where'er the astonished eye/ Turns to behold, new opening wonders lie,/ This great o'erwhelming work of awful Time/ In all its dread magnificence sublime,/ Rises on our view, amid a crashing roar/ That bids us kneel, and Time's great God adore.

REFERENCE: A. Ford, *Edward Hicks, Painter*



62.256.3

of the *Peaceable Kingdom* (1952), pp. 32f., calls the version of this picture in the Rockefeller collection the only known Niagara by Hicks.

EXHIBITED: Metropolitan Museum, 1961–1962, and American Federation of Arts Traveling Exhibition, 1962–1964, *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, no. 47.

EX COLL. Edgar William and Bernice Chrysler Garbisch (1957–1962).

GIFT OF EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH, 1962.

Unknown Painter

The Plantation

63.201.3

The plantation represented in this picture has not been identified. Authorities on the architecture of Virginia and the Carolinas report that the complex is more elaborate than any in these areas during the eighteenth century, and suggest that the layout is imaginative. Surrounding the great Palladian house with its impressive cupola are the slave quarters

and work buildings, a water mill, and a shipping warehouse. The large sailing vessel in the foreground suggests that the plantation, if it did exist, was on a river of substantial size.

Although the picture is well designed and competently painted, it appears to be the work of a self-taught artist unfamiliar with the conventions of academic painting. Instead of representing distance by the traditional means of Renaissance perspective, the artist



63.201.3

suggested a sense of space by piling up the various elements on a hill, with the plantation house, appropriately, at the summit. The picture is painted in a most unusual manner; it appears to simulate the stitches of an embroidery and was perhaps based on a needlework design.

Oil on wood, 19 $\frac{1}{8}$ x 29 $\frac{1}{2}$ in.

REFERENCE: 101 *Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, exhib. cat. (1961), p. 145, no. 46, dates the painting about 1825; says it was painted in Virginia.

EXHIBITED: National Gallery, Washington, D. C., 1954, *American Primitive Paintings from the Collection of Edgar William and Bernice Chrysler Garbisch*, Part 1, cat. p. 44; Corcoran Gallery of Art, Washington, D. C., 1960, *American Painters of the South*, no. 87; Metropolitan Museum, 1961–1962, and American Federation of Arts Traveling Exhibition, 1962–1964, 101 *Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, no. 46.

EX COLL. Edgar William and Bernice Chrysler Garbisch (1948–1963).

GIFT OF EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH, 1963.

John A. Woodside

BORN 1781; died 1852. John Woodside was born in Philadelphia; he passed his entire career there. He may have received his training from Matthew Pratt, or from William Clark, Jeremiah Paul, Jr., or Henry Rutter, all of whom were active as sign painters in Philadelphia about 1800. In 1805 Woodside opened his own studio. In 1809 he advertised as an ornamental painter and was soon one of the leading sign painters in Philadelphia. In a brief notice, Dunlap said that he painted signs “with talent beyond many who paint in higher branches.” At his death, the *Public Ledger* in Philadelphia said: “He was one of the best sign painters in the state, and perhaps in the country, and was the first to raise this branch of the art to the degree of excellence here which it has now attained. He was quiet and unobtrusive in his deportment and passed his long life in the pursuit of his favorite art with credit to himself and profit to all who had any intercourse with him.”

Although Woodside is best remembered as an ornamental painter—a collection of panels that he executed for Philadelphia fire companies is now in the possession of the

Insurance Company of North America—he occasionally exhibited still lifes and pictures of animals at the Pennsylvania Academy of the Fine Arts between 1817 and 1836. In their *History of Philadelphia*, J. Thomas Scharff and Thompson Westcott said that “he copied engravings in the best manner, and was a careful worker, finishing everything with great perfection.”

Still Life: Peaches and Grapes

41.152.1

This still life and its companion piece (see below) represent Woodside's best efforts as a painter. Although they are done in the precise, somewhat hard style of the ornamental painter, their careful execution, bright color, and high finish demonstrate the remarkable talent of this now rather obscure artist. The fruits are smaller than natural size, but the paintings are by no means to be considered as miniatures. The pictures descended in the family of the artist.

Oil on wood, $9\frac{3}{4} \times 12\frac{1}{4}$ in.

REFERENCE: M. Jeffrey, *Met. Mus. Bull.*, xxxvii (1942), pp. 43f.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1821, no. 97 (probably our picture).

EX COLL.: Anna W. F. Trout and Rosealba Trout (until c. 1940); [Arnold Seligmann, Rey and Co., New York, 1941].

PURCHASE, ROGERS FUND, 1941.



41.152.1

Still Life: Peaches, Apple, and Pear

41.152.2

The companion piece to Woodside's Still Life: Peaches and Grapes (see above).

Oil on wood, $9\frac{3}{4} \times 12\frac{1}{4}$ in.

REFERENCE: See preceding entry.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1821, no. 98 (probably our picture).

EX COLL.: See preceding entry.

PURCHASE, ROGERS FUND, 1941.



41.152.2

John Paradise

BORN 1783; died 1833. John Paradise was born in Hunterdon County, New Jersey. After a country school education, he worked in the shop of his father, a saddler, and also tried his hand at printing. He soon determined, however, to become a painter, and gained his first experience making copies of prints and painting a few portraits. After a brief period of instruction in Philadelphia with Denis A. Volozan, Paradise became a professional painter in 1803. In 1810 he moved to New York, where he was active until the end of his life. He was one of the founders of the National Academy of Design in 1826.

Near the end of his life his health declined markedly; Dunlap recorded that "he had affections of the head, which at times rendered him incapable of business." He died at the home of his brother-in-law at Springfield, New Jersey. Dunlap attributed Paradise's success to his attachment to the Methodist Church. Most of the engravings that appeared in the *Methodist Magazine* were after paintings by him.

Paradise's abilities as a painter were summarized by Thomas S. Cummings in his *Historic Annals of the National Academy of Design* (1865): "He was not of a brilliant or extensive reputation. . . . a portrait painter of merit, he possessed a very correct eye for drawing—hence he generally produced strong resemblances in his pictures. His color was rather dry and uninteresting."



Julie Griffith

62.183.2

Julie Françoise Gabrielle d'Anterroches (1794–1888) married Edward Griffith, a native of Newcastle-under-Lyme, Staffordshire, England, in 1811. He died in 1820, and she married Warren Rogers of New York in 1821. It seems likely that this portrait was painted about the time of her first marriage.

Although Paradise spent most of his career in New York and was an active member of the National Academy of Design, this picture shows, in the hardness of the drawing, the pose, and the manner of painting, that his work was not far removed from that of the primitive painters of the period.

Oil on canvas, 30½ x 24½ in.

BEQUEST OF KATE D'A. BONNER, 1962.

Thomas Sully

BORN 1783; died 1872. Thomas Sully, the son of Matthew and Sarah Sully, both actors, was born at Horncastle, England, but emigrated to Charleston, South Carolina, with his parents in 1792. He received his earliest lessons in painting from his schoolmate Charles Fraser, who was to become a well-known miniaturist. Sully then went to Richmond, Virginia, where he received further instruction from his brother Lawrence, also a miniature painter. In 1801 he moved to Norfolk with his mother and painted his first miniature from life; the following year he painted his first work in oils. At this time he began to record his paintings in a Register, where he listed the name of the subject, the size of the picture, the dates on which it was begun and finished, the price received, and occasionally some brief comment.

After several years of struggle, Sully went to New York in 1806. The seventy works listed in his Register as having been painted there by the end of 1807 are an indication of his success. In 1807 he went to Boston, where he met Gilbert Stuart, who not only allowed him to stand by while he painted a portrait, but also offered some constructive criticism on a portrait Sully was commissioned to paint while in the city.

After his Boston visit, Sully settled in Philadelphia, which remained his home for the rest of his life. In 1809 one of his friends arranged for six patrons to supply him with funds to visit England. In London, Sully followed the well-worn path to the studio of Benjamin West, but, finding that the old Philadelphian had largely abandoned portraits in favor of historical subjects, he visited the studios of the foremost portrait painters of the day. He was particularly attracted to Sir Thomas Lawrence, whose fluid style was a dominating factor in the genesis of Sully's own manner. Sully has, in fact, been called "the Lawrence of America."

After his return to Philadelphia in 1810, Sully painted a large number of portraits, many of actors, and in 1812 he opened a studio and a gallery in Philosophical Hall. The death of Charles Willson Peale in 1827 left him without any serious rivals in portrait painting in Philadelphia. In 1838, at the height of his career, he again visited England, where he painted his portrait of Queen Victoria (see below). After returning to Philadelphia, he continued to lead in his profession, and remained popular until the end of his life. In 1842 he was offered the presidency of the Pennsylvania Academy of the Fine Arts, but declined, not wishing, he wrote, a "situation of official trust."

Sully was a frequent contributor to exhibitions at the Pennsylvania Academy of the Fine Arts, the Boston Athenaeum, and the National Academy of Design. He exerted

a marked influence on the young painters of his day; his method of painting portraits is recorded in his *Hints to Young Painters*, first prepared for the press in 1851, revised in 1871, and finally edited for posthumous publication in 1872 by his grandson Francis Thomas Sully Darley. After discussing the proper arrangement of the painting room and the palette, Sully outlined his approach to painting a portrait: "When the person calls on you to make arrangements for the intended portrait, observe the general manner, etc., so that you may determine the attitude you had best adopt. The first sitting may be short, as pencil sketches on paper, of different views of the person, will be sufficient to determine the position of the portrait.

"At the next sitting make a careful drawing of the person on a gray canvas (kept for that particular purpose). It should be of a middle tint, made of white, and black mixed with white: it must not shine. This study must be made in charcoal, with its proper effect of shadow relieved with white chalk, using for the middle tint the color of the canvas. The drapery, also—if the time will allow—should be put in. I find that two hours is long enough to detain the sitter. I seldom exceed that time; and six sittings of two hours each is the time I require. When alone, begin the portrait from memory, fix the place on the canvas by means of the strips of measurement from the top of the canvas and the other marks of distances; if the person is tall or short, place the head accordingly. The drawing made from the person in charcoal and chalk will enable you to paint in the effect of the picture with burnt umber on a white ground (some prefer a colored ground). Paint freely, as if you were using water-colors, not too exact, but in a sketchy manner

"In the next sitting tints are to be used, and all inaccuracies corrected; while, of course, the likeness is to be made as close and characteristic as possible."

Two years after Sully's brother Lawrence died in 1803, he married Lawrence's widow. Like Charles Willson Peale, Sully stood at the head of a whole family of painters. His son Thomas was a portrait and miniature painter. His daughter Jane (see *Mother and Son*, below) occasionally painted portraits professionally, while his daughters Blanche, Ellen, and Rosalie (see *The Student*, below) are recorded as "amateur" painters. His son Alfred was an amateur watercolorist. Robert, a nephew, was a professional miniaturist and portrait painter, and a step-daughter married the Philadelphia painter John Neagle.

Mrs. Katherine Matthews 06.178

According to Sully's *Register*, this portrait was painted between December 1, 1812, and January 31, 1813. Sully charged seventy dollars for it. Nothing is known about Mrs. Matthews except that she was the sister of a Mrs.

Mallon, who, according to the *Register*, also sat to Sully for her portrait in December 1812.

As an observer of American life, Tuckerman found "a species of female beauty almost peculiar to this country . . . it is winsome partly from the sense of fragility it conveys." Singling out Sully as an artist "specially endowed

to delineate our countrywomen," Tuckerman wrote: "His organization fits him to sympathize with the fair and the lovely. . . . His pencil follows with instinctive truth the principles of genuine taste. . . . He could realize upon canvas the mental as well as bodily portrait of . . . a heroine . . . his women have an air of breeding, a high tone, and a genteel carriage. . . . One always feels . . . in good society among his portraits."

This portrait is an excellent example of Sully's special aptitude in, as Tuckerman said, "crystallizing better moments, and fixing happy attitudes." By placing the figure at the right of the canvas, Sully turned a routine problem in composition into an effective arrangement conveying a feeling of vitality and movement. The painting of the face is still tight in the manner of his earliest works, but the costume is rendered with the freedom of his most fully developed style.

Oil on canvas, 27½ x 23 in.

REFERENCES: H. L. and W. L. Ehrich (eds.), *One Hundred Early American Paintings* (1918), pp. 126f., give the provenance of the picture // E. Biddle and M. Fielding, *The Life and Works of Thomas Sully* (1921), p. 227, no. 1206, give the information from Sully's Register.

EXHIBITED: Ehrich Galleries, New York, 1906.

EX COLL.: descendants of Mrs. Matthews; [Ehrich Galleries, New York, 1906].

PURCHASE, ROGERS FUND, 1906.

Major John Biddle

24.115.1

Major John Biddle (1792-1859) was the son of Charles and Hannah Biddle and brother of Nicholas Biddle, the well-known Philadelphia banker and financier. Biddle was commissioned second lieutenant in the United States Army in 1812, and served in Colonel Zebulon Montgomery Pike's regiment on the Canadian frontier. He became a major and assistant inspector general of the artillery corps in 1817, but resigned in 1821 to serve as United States



06.178

Indian agent at Green Bay, Wisconsin. Later he moved to Detroit, where he became head of the land office. Biddle wrote many papers on Michigan history and traveled extensively in Europe. He married Eliza Bradish of New York (see portrait below); they had one daughter and four sons.

Sully painted many portraits of members of the Biddle family of Philadelphia. The Register shows that this portrait was painted in April 1818; for it Sully received one hundred dollars. It shows the solid style of his early years.

Oil on canvas, 30 x 25 in.

REFERENCE: E. Biddle and M. Fielding, *The Life and Works of Thomas Sully* (1921), p. 99, no. 135, give the information from Sully's Register.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1833 or 1835, according to sticker formerly on the back (lent by Miss Biddle).



24.115.2

ON DEPOSIT: National Gallery, Washington, D. C., 1914-1916 (by Colonel John Biddle, West Point, New York).

GIFT OF GENERAL JOHN BIDDLE, 1924.

Mrs. John Biddle

24.115.2

Mrs. Biddle (1795-1865) was born Eliza Bradish in New York. According to Sully's Register, this portrait was painted in December 1821. It was apparently intended as a pendant to the portrait of her husband (see above). It displays the ability to render feminine grace and elegance that made Sully the most popular portrait painter in Philadelphia for several generations.

Oil on canvas, 30 x 24 $\frac{7}{8}$ in.

REFERENCE: E. Biddle and M. Fielding, *The Life and Works of Thomas Sully* (1921), p. 99, no. 136, give the information from Sully's Register.

EXHIBITED: National Academy of Design, New York, 1951, *The American Tradition*, no. 130.

ON DEPOSIT: National Gallery, Washington,



24.115.1

D. C., 1914-1916 (by Miss Susan Biddle, Detroit, 1914-1915; by Colonel John Biddle, West Point, New York, 1915-1916).

GIFT OF GENERAL JOHN BIDDLE, 1924.

John Finley

94.23.2

According to the donor, the subject of this portrait was a counselor at law in Baltimore. A review of the Finley genealogy, however, suggests that he may have been the John Finley (1787-1850) who was a son of Ebenezer Finley, a prominent merchant in Baltimore. That John Finley was born in York County, Pennsylvania, and married Mary Van Lean. After serving in the War of 1812, he was a colonel in the Baltimore militia and a merchant in Baltimore. There is no record of his having been a lawyer. He died in New Orleans.

Although this portrait is signed with Sully's usual monogram, and Sully's Register records that a portrait of this subject was done in 1821 for Henry Robinson of Boston, it came to the Museum with an attribution to Rembrandt Peale. The picture descended to Robinson's daughter together with Sully's Portrait of the



94.23.2

Artist (see below) and his portrait of William Gwynn (see below). Like them, it is painted in Sully's best manner.

Oil on canvas, 17 x 14 in.

Signed and dated (at upper left): TS (monogram) 1821.

REFERENCES: W. H. Low, *McClure's Magazine*, xx (1903), p. 345, attributes this painting to Rembrandt Peale // *Paintings in The Metropolitan Museum of Art*, cat. (1905), p. 134, no. 216, attributes it to Rembrandt Peale // C. H. Hart, *A Register of Portraits Painted by Thomas Sully* (1909), p. 62, no. 525 // E. Biddle and M. Fielding, *The Life and Works of Thomas Sully* (1921), p. 149, no. 551, give the information from Sully's Register.

GIFT OF MRS. ROSA C. STANFIELD, IN MEMORY OF HER FATHER, HENRY ROBINSON, 1894.

William Gwynn

94.23.1

William Gwynn (1779-1854) was born in Ireland and emigrated to Maryland with his father at the end of the eighteenth century. He became a distinguished lawyer and jour-



94.23.1

nalist in Baltimore. He was editor of the *Federal Gazette* from 1812 to 1834 and from 1835 to 1837, when the magazine ceased publication. He returned to the practice of law, but finding the competition of a younger generation somewhat disconcerting, he abandoned the legal profession and lived in retirement until his death. He was a member of the Vaccination Society (1810), an incorporator of the Baltimore Gas and Light Company (1817), and a manager in charge of laying the foundation of the Washington Monument in Baltimore.

A remarkable fluency of brushstroke and a dramatic juxtaposition of light and dark create in this portrait one of Sully's most profound characterizations. According to his Register, the portrait was begun on May 8, 1821, and was completed May 15. Sully received one hundred dollars for it. It was painted for Henry Robinson, the owner of the Boston Gas Works.

Oil on canvas, 23¼ x 19½ in.

REFERENCES: *Paintings in The Metropolitan Museum of Art*, cat. (1905), p. 166, incorrectly lists this painting as Mr. William Gynn // E. Biddle and M. Fielding, *The Life and Works*

of *Thomas Sully* (1921), p. 166, no. 710, give the information from Sully's Register.

GIFT OF MRS. ROSA C. STANFIELD, IN MEMORY OF HER FATHER, HENRY ROBINSON, 1894.

Portrait of the Artist

94.23.3

Sully painted a number of portraits of himself. His Register reveals that our self-portrait, dated 1821, was painted in May of that year.

Dunlap, writing a dozen or so years later, recorded Sully's appearance: "With a frame apparently slight, but in reality strong, muscular, athletic, and uncommonly active, Mr. Sully does not stand over five feet eight inches in height, but he walks with the stride of a man of six feet. His complexion is pale, hair brown, eyes grey, and his whole physiognomy marked with the wish to make others happy." This portrait, possessing the freshness and immediacy of a sketch, captures the artist as he suddenly looks away from his canvas toward the spectator.

Oil on canvas, 17 $\frac{1}{8}$ x 14 in.

Signed and dated (at upper left): T S (monogram) 1821.

REFERENCE: E. Biddle and M. Fielding, *The*



54.181



94.23.3

Life and Works of Thomas Sully (1921), p. 290, no. 1731, give the information from Sully's Register.

EXHIBITED: Metropolitan Museum, 1939, *Life in America*, no. 74; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

GIFT OF MRS. ROSA C. STANFIELD, IN MEMORY OF HER FATHER, HENRY ROBINSON, 1894.

Mrs. Huges

54.181

Nothing is known about Mrs. Huges. The style of her costume indicates that this sketch was made about 1830. Sully's writings show that he generally worked out a portrait composition in several small pencil drawings and oil sketches before transferring the subject to a full-size canvas. This quickly drawn sketch,

done in tones of brown and white, was undoubtedly intended for such a purpose. On the back is a pencil study for a portrait of a man. According to the donor, the picture came from the artist's family.

Oil on paper, $13\frac{3}{8} \times 8\frac{1}{8}$ in.

Inscribed (at lower center): Mrs. Huges.

REFERENCE: S. Walker, letter in Museum Archives (Nov. 4, 1954), identifies the subject as Mrs. Huges.

GIFT OF MRS. SYBIL WALKER, 1954.

Sarah Annis Sully

14.126.3

Born at Annapolis, Maryland, Sarah Annis (1779–1867) married Lawrence Sully, elder brother of the artist and a miniaturist by profession. Thomas Sully was a pupil of his brother and lived with him and his wife in Norfolk and Richmond, Virginia, until Lawrence's death in 1803. After supporting his widowed sister-in-law and her three children for two years, Sully married her and became the father of three sons and six daughters. Through their more than sixty years of marriage, Sarah Sully provided an exceptionally happy family life for her husband and their children. This portrait is a more penetrating study of character than Sully usually made.

Sully often painted a number of replicas of his pictures. His Register lists several portraits of his wife, among them one executed in 1832 for himself. Our portrait is dated 1832, and may be the one recorded in the Register, or another painted in the same year.

Oil on canvas, oval, $29\frac{1}{2} \times 22\frac{5}{8}$ in.

Signed, dated, and inscribed: (at lower right) T S (monogram) 1832; (on the lining canvas) For my Daughter / Jane Darlay [sic] / T S (monogram) 1851.

REFERENCES: B. Burroughs, *Met. Mus. Bull.*, ix (1914), p. 250 // E. Biddle and M. Fielding, *The Life and Works of Thomas Sully* (1921), p. 288, no. 1715, give the information from Sully's Register; erroneously assign the picture to 1851 on the basis of the dedicatory



14.126.3

inscription and call it a replica of the 1832 portrait // A. T. Gardner, *Met. Mus. Bull.*, v (1947), p. 147, reproduces a photograph of Sully's studio taken about 1872, showing this picture.

EX COLL.: the artist (until 1872); Mrs. Jane Sully Darley; Francis T. S. Darley.

BEQUEST OF FRANCIS T. S. DARLEY, 1914.

Musidora

21.48

Sully's Register records that in April and May 1813 he copied a painting called Musidora (17 x 20 in.) from a picture by Charles R. Leslie, which in turn had been taken from a painting by Benjamin West. The Register further shows that in 1813 Sully began another copy of Leslie's Musidora, which he did not complete until 1835. This second painting is the one now in our collection. It is, however, inscribed on the back: "Begun in 1815—fin[i]shed in 1835 T S." A letter from Sully in the Museum Archives states that the picture remained in his possession until 1844,



21.48

when he sold it for \$200 to L. W. Gillet. The picture displays the succulent, rich brushwork that characterizes Sully's work at its best.

Musidora is based on James Thomson's poem "The Seasons" (published serially in London, 1724-1730). The painting shows coy Musidora sitting at the edge of a brook before she is discovered by her lover Damon.

Although there is no reason to doubt Leslie's indebtedness to West, there is no mention of Musidora in any of the standard works on West, and the painting appears to be lost. It has been suggested that a picture in the catalogue of the West sale of June 20, 1829, no. 66, described as "Damon and Musidora, from Thomson's Seasons, . . . colouring in the gusto of the Venetian school," may have been the prototype of our painting, but the absence of Damon in our picture tends to deny the validity of this suggestion.

Leslie's copy of West's picture was exhibited at the Pennsylvania Academy of the Fine

Arts in 1813, where it was called *Venus Bathing: Musidora*. It was presented by the artist to the Academy in 1831, and after appearing in numerous exhibitions there, it was disposed of in 1898. Its present location is unknown. The location of the 1813 copy by Sully is also unknown. An oil sketch for our picture, dated 1813, descended in the Sully family until it appeared on the New York art market about forty years ago. Another painting by Sully bearing the same title and the date 1864 appeared at the Anderson Art Galleries in April 1929, but the description of it suggests that it varied somewhat in composition. Thus, in addition to the distinction it has as Sully's only nude, Musidora has an added interest in being a record of an otherwise lost composition by Benjamin West.

Oil on wood, 28 $\frac{1}{8}$ x 22 $\frac{1}{2}$ in.

Signed, dated, and inscribed: (at lower left) T S (monogram) 1835; (on the back) Begun in 1815—fin [i]shed in 1835 T S (monogram).

REFERENCES: L. A. Gillet, letter in Museum Archives (Jan. 28, 1921) // E. Biddle and M. Fielding, *The Life and Works of Thomas Sully* (1921), p. 372, no. 2440, give the information from Sully's Register // H. B. Wehle, *Met. Mus. Bull.*, xvi (1921), p. 83 // Ehrich Galleries, New York, *Fifty Sketches and Studies for Portraits by Thomas Sully* (1924), no. 9, lists a study in oil, 4 x 5 $\frac{1}{2}$ in., for our painting // H. von Erffa, letters in Museum Archives (1963).

EXHIBITED: Apollo Association, New York, 1839, no. 56 (for sale); Metropolitan Museum, *Retrospective Exhibition of American Paintings*, 1896, no. 165 (lent by Mrs. L. W. Gillet); Pennsylvania Academy of the Fine Arts, Philadelphia, 1922, *Memorial Exhibition of Portraits by Thomas Sully*, no. 55.

EX COLL.: the artist (until 1844); Lewis Warrington Gillet; Mrs. L. W. Gillet; Louis A. Gillet.

GIFT OF LOUIS ALLSTON GILLET, IN MEMORY OF HIS UNCLES, SULLY GILLET AND LORENZO M. GILLET, 1921.

Queen Victoria

14.126.1

Victoria (1819–1901), the only child of Edward, Duke of Kent, the fourth son of George III, was Queen of the United Kingdom of Great Britain and Ireland from 1837 to 1901. Her reign was the longest in British history. She married her cousin Prince Albert in 1840 and bore nine children before his death in 1861.

Shortly after Victoria's accession to the throne, Sully decided to visit his native England. Having heard of his forthcoming departure, the Society of the Sons of St. George, a charitable institution established at Philadelphia for the advice and assistance of Englishmen in distress, adopted a resolution "to memorialize her Majesty to sit for her picture to Mr. Sully, for the gratification and use of the Society." Upon his arrival in London, Sully immediately presented the request to the queen, who replied that she would be delighted to sit for her portrait during the middle of February. Because of her heavy schedule, however, it was not until late March that she was able to sit for Sully. Meanwhile, he had been well primed with all the rules of etiquette for such an occasion. The circumstances under which the picture was painted are recorded in the journal that Sully painstakingly kept. During the first sitting, on March 21, Sully made a sketch on bristol board. On March 23, he was modeling a "sketch of the Queen in oil on a kit-kat canvas," which is the study now owned by the Museum. On May 14, Sully recorded: "Her Majesty gave me a very long sitting, which has enabled me to finish the head . . . the likeness was much commended by all. The Queen quite approved of the style I had adopted and said it was a nice picture." On the following day Sully returned to the palace with his daughter Blanche, "the Queen having arranged that she should sit with the crown jewels instead of herself." It is perhaps at this time that Sully added the two sketches at the lower right of our painting. On the completion of his studies, Sully painted a half-length portrait for the engraver Charles E. Wagstaff (The Wallace Collection, London).

After returning to Philadelphia with our oil sketch and several other preparatory studies, Sully painted a full-length life-size portrait for the St. George Society (now collection of Arthur A. Houghton, Jr.). At the same time, he made another full-length portrait for himself, which he later presented to the St. Andrew's Society, in Charleston, South Carolina (destroyed by fire, 1865). Sully's portrait of the queen aroused a controversy in Philadelphia. The St. George Society, hoping to raise funds by the display of its picture, sought by legal means to obtain Sully's oil sketch to prevent him from making further copies or exhibiting any of them for his own benefit. Following negotiations between Sully and the Society, the matter was given to "three legal gentlemen," who awarded to Sully as "author and exclusive owner of the invention and design" the right to retain and duplicate the original portrait of the queen. When the Society finally unveiled its portrait to the public, it issued a pamphlet, dated June 13, 1839, ex-



plaining the legal action involved, and giving a lengthy rebuttal of the official opinion.

The Museum's sketch exhibits Sully's remarkable facility in handling pigment. Although it lacks the elegance of the full-length portrait, it is a document of great artistic and historical importance. Several of Sully's drawings for the portrait have been recorded. His Register also lists two other replicas in oil, one painted in 1839, the other in 1871.

Oil on canvas, 36 x 28¾ in.

Signed, dated, and inscribed: (at lower right) T S (monogram) London May 15th 1838. My original study/ of the Queen of England, Victoria 1st/ Painted from life/ Buckingham House; (on the back) Victoria Queen of England/ from her person/ May 15 1838 London/ Thos Sully.

REFERENCES: H. T. Tuckerman, *Book of the Artists* (1867), p. 161, says this picture was then hanging in Sully's studio // T. Sully, *Hours at Home*, x (1869), p. 71, says the original study was then in his studio // B. Burroughs, *Met. Mus. Bull.*, ix (1914), p. 250 // E. Biddle and M. Fielding, *The Life and Works of Thomas Sully* (1921), p. 304, no. 1853, list this picture // Brooklyn Museum, *Exhibition of Portraits, Miniatures, Color Sketches, and Drawings by Thomas Sully* (1921), no. 35, lists wash drawing and pencil studies for it and an advertisement of the English mezzotint engraving of the Wallace portrait // Ehrich Galleries, New York, *Fifty Sketches and Studies for Portraits by Thomas Sully* (1924), no. 5, lists a wash drawing in sepia, which is called "the original study made from life by the artist and shown to the Queen for her approval before beginning her portrait" // A. T. Gardner, *Met. Mus. Bull.*, v (1947), pp. 144-148.

EXHIBITED: Brooklyn Art Association, 1872, no. 98E.

EX COLL.: the artist (until 1872); Mrs. Jane Sully Darley; Francis T. S. Darley.

BEQUEST OF FRANCIS T. S. DARLEY, 1914.



14.126.4

The Student

14.126.4

A portrait of Rosalie Kemble Sully (1818-1847), the artist's daughter, this picture has the title *The Student* on the back and is similarly named in Sully's Register. According to the Register, it was begun on November 23, 1839, and completed on November 30. Sully valued it at \$200, which was substantially in excess of his usual estimate for a picture of this size. Although the Register reveals that the picture was intended for Edward L. Carey, a Philadelphia publisher and art collector and later president of the Pennsylvania Academy of the Fine Arts, the portrait descended in the artist's family, suggesting that if Carey ever owned it, it was eventually returned to the artist.

Sully caught his daughter in an informal pose with a pencil and portfolio, as she may have been sitting in the studio. According to tradition, the strange "hat" that Rosalie wears was in reality a lampshade supplied by her father from his studio equipment. Perhaps the interesting shadow it created across her face prompted Sully to take brush in hand.

Sully painted several replicas of this picture. One (New York art market, 1963), dated 1848 (although read variously as 1840 and 1846), is listed in the Register as *The Student*; recently it has been incorrectly referred to as a portrait of Jane Sully. A picture called *The Fair Student*, exhibited in 1852 at the Pennsylvania Academy of the Fine Arts, may have been another replica. Another, listed in the Register for 1871, was formerly in the collection of Mrs. Alfred Sully, Brooklyn.

Oil on canvas, 23½ x 19½ in.

Signed, dated, and inscribed: (at lower center) T S (monogram) 1839; (on the back) *The Student*/ T S 1839.

REFERENCES: B. Burroughs, *Met. Mus. Bull.*, ix (1914), p. 250 // E. Biddle and M. Fielding, *The Life and Works of Thomas Sully* (1921), p. 287, no. 1709, give the information from Sully's Register; record the size incorrectly as 23½ x 29½ in. // A. T. Gardner, *Met. Mus. Bull.*, v (1947), p. 147, reproduces a photograph of Sully's studio, taken about 1872, showing a portrait of Rosalie that may be this picture.

EXHIBITED: Philadelphia, 1876, *Centennial Exhibition*, no. 147 (as Miss Rosalie Sully); Santa Barbara Museum of Art, 1941, *Painting Today and Yesterday*, no. 120; National Academy of Design, New York, 1942, *Our Heritage*, no. 38 (as *The Artist's Daughter, Rosalie*); Metropolitan Museum, 1946, *The Taste of the Seventies*, no. 153; Dayton Art Institute, Ohio, 1950, *The Artist and His Family* (no cat.).

EX COLL.: the artist (until 1872); Mrs. Jane Sully Darley; Francis T. S. Darley.

BEQUEST OF FRANCIS T. S. DARLEY, 1914.

Mother and Son

14.126.5

The subjects of this portrait are the artist's daughter Jane Sully Darley (1807-1877) and her son Francis Thomas Sully Darley. Jane Sully married William Henry W. Darley, a prominent teacher of music in Philadelphia

and older brother of the well-known illustrator F. O. C. Darley. Following the professional interests of her father, Jane Sully became active as a portrait painter and exhibited her pictures at the Artists' Fund Society and at the Pennsylvania Academy of the Fine Arts, both in Philadelphia, between 1825 and 1869. She also contributed pictures to exhibitions at the Boston Athenaeum, the National Academy of Design in New York, and the Maryland Historical Society in Baltimore. Her son Francis Thomas Sully Darley became a well-known organist in Philadelphia.

Although this portrait is dated "1840. Jan.," according to Sully's Register it was begun on April 13, 1839, and finished on December 31, 1839. Sully placed the unusually high valuation of \$1000 on it. The Register also lists a much reduced replica painted in 1866.

The portrait shows the increasing fluency of the artist's later years, but the solidity of his forms has not yet yielded to the virtuosity of his brush. The marble vase that appears in the background is the famous Salpion krater in the Museo Nazionale, Naples. The three-dimensional character of Sully's representation suggests that he knew the vase from a cast in the collection of the Pennsylvania Academy of the Fine Arts, rather than from a print.

A watercolor drawing for this painting is in the Museum of Fine Arts, Boston. Sully usually worked out the final composition of his pictures by means of pen and ink and watercolor sketches; the other drawings on this sheet, although seemingly unrelated to the final arrangement, may represent early studies for our picture.

Oil on canvas, 57 x 45¾ in.

Signed and dated (on parapet): T S (monogram) 1840. Jan.

REFERENCES: B. Burroughs, *Met. Mus. Bull.*, ix (1914), p. 250 // E. Biddle and M. Fielding, *The Life and Works of Thomas Sully* (1921), p. 135, no. 432, give the information from Sully's Register // Museum of Fine Arts, Boston, *M. & M. Karolik Collection of Amer-*



14.126.5

ican Water Colors & Drawings, 1800-1875 (1962), p. 281, no. 676, lists a sheet of figure studies, by Sully, which includes (at upper left) a watercolor sketch for our painting.

EXHIBITED: Artists' Fund Society, Philadel-

phia, 1840, no. 137 (as Full-length Portrait of Mrs. Darley and Son; lent by W. H. W. Darley); Metropolitan Museum, 1943, *The Greek Revival in the United States*, no. 39; Metropolitan Museum, 1946, *The Taste of the Seventies*, no. 154; Detroit Institute of Arts, Art Gallery

of Toronto, City Art Museum of St. Louis, and Seattle Art Museum, 1951–1952, *Masterpieces from The Metropolitan Museum of Art* (no cat.).

EX COLL.: William Henry W. Darley; Mrs. Jane Sully Darley; Francis T. S. Darley.

BEQUEST OF FRANCIS T. S. DARLEY, 1914.

George Washington

54.74

Although Sully never painted Washington from life, he did make a number of portraits of him based on earlier likenesses by Gilbert Stuart. The head in this picture follows Stuart's Athenaeum portrait, while the uniform may have been taken from Trumbull. Sully has, however, added the badge of the Society of the Cincinnati, a military and patriotic organization formed by Revolutionary War officers at the close of hostilities in 1783. Washington was the first president-general of the society. The insignia of the organization, of which there is an example in the American Wing of this Museum, was designed by Major Pierre Charles L'Enfant, who is best known for his plan of Washington, D. C. It consisted of a gold eagle suspended by a blue and white ribbon "emblematic of the union of America and France" and bearing the figure of Cincinnati, the Roman citizen-soldier for whom the society was named.

Dunlap recorded that Sully, during his first visit to London, in 1809, had submitted one of his portraits to Benjamin West for an opinion. "The frank and friendly criticism showed that there was an indecision in expressing the anatomy of the head," Dunlap noted, "which indicated a want of confidence in the painter of his knowledge of the internal structure, and the advice was to study osteology assiduously. This was precious advice, and was gratefully received and followed." The lack of anatomical structure West criticized is, however, still present in this portrait, painted in 1840. The picture is richly complexioned in the most proper Stuart manner and exhibits the rather flat, painterly technique that began to characterize Sully's style at this time. Beneath the thinly painted flesh tones one still sees the

"careful drawing of the person . . . made in charcoal," that Sully set forth in his *Hints to Young Painters* as one of the initial steps in painting a portrait.

According to a letter dated 1924 written by a former owner of this picture, it was acquired by a dealer from Francis Thomas Sully Darley, the artist's grandson.

Oil on canvas, 30¼ x 25 in.

Signed, dated, and inscribed (on the back): The Head after Stuart/ T. Sully/ 1840.

REFERENCE: S. Walker, letter to Miss Helen Frick (Dec. 12, 1924) in the Frick Art Reference Library.

EXHIBITED: Scott and Fowles, New York, 1947, *Loan Exhibition of Portraits of George Washington* (lent by Mrs. George F. Baker).

EX COLL.: Francis T. S. Darley; [Captain Barr, Philadelphia]; private collector, New York (until 1924); Mrs. A. Stewart Walker, New York; Mrs. George F. Baker, New York.

GIFT OF MRS. GEORGE F. BAKER, 1954.





37.130

Mrs. James Montgomery 37.130

According to the last owner of this portrait, a daughter of the sitter, Mrs. Montgomery was the former Eliza Kent of Philadelphia. She apparently spent her married life in New York. The picture is not listed in Sully's Register, but on the basis of style it can be dated about 1840.

Sully earned a wide reputation for his portraits of women. Even before his style had

fully matured, the perceptive critic John Neal had written that he "is remarkably happy in his women." Later, Neal expanded his praise: "His female portraiture are oftentimes poems, —full of grace and tenderness, lithe, flexible, and emotional; their eyes, too, are liquid enough and clear enough to satisfy even a husband or a lover. Nobody ever painted more beautiful eyes."

Oil on academy board, 20 x 17 in.

Academy board label: G. Rowney & Co./ 51, Rathbone Place, London.

REFERENCE: J. L. Allen, *Met. Mus. Bull.*, XXXII (1937), p. 296, dates this painting about 1840.

BEQUEST OF ROSALIE M. GILBERT, 1937.

The Rosebud

14.126.6

Sully's Register records that this picture was painted between June 7 and June 21, 1841. It has been suggested that it is a portrait of the artist's grandson Francis Thomas Sully Darley, but since Darley is shown as a much older child in a portrait painted one and a half years earlier (see *Mother and Son*, above), this identification appears unlikely. The picture is probably one of the "fancy" subjects that began to occupy an increasing amount of the artist's attention at this time.

The picture was reproduced as an "embellishment" in John Sartain's *The American Gallery of Art* (1848), where the owner was given as M. W. Baldwin. This was intended as the first in a series of gift books, to be issued annually, which "connectedly will form a gallery of characteristic specimens from the works of the Painters of America, where every artist of merit in the country will be represented." Sartain's engravings were accompanied by "poetical and prose illustrations" which were "all original, and with but one or two exceptions . . . written expressly for the occasion." To accompany Sully's *Rosebud*, C. Chauncey Burr wrote a poem in seventeen stanzas, "The Infant Poet," which begins: "A little happy boy/ Lay dreamy in the summer air—/ His



14.126.6

young heart trembling as at a prayer/ With visions of sweet joy." Although Sully is more widely known for his portraits, here he has applied his fleeting brush to a charming bit of Victorian sentiment.

Oil on canvas, 23 $\frac{7}{8}$ x 36 $\frac{1}{2}$ in.

Signed and dated (at lower right): T S (monogram) 1841. Canvas stamp: T. BROWN/ [illegible] Holborn.

REFERENCES: J. Sartain (ed.), *The American Gallery of Art* (1848), ill. opp. p. 11 // B. Burroughs, *Met. Mus. Bull.*, ix (1914), pp. 248f., conjectures that the painting represents Francis T. S. Darley at an early age // E. Biddle

and M. Fielding, *The Life and Works of Thomas Sully* (1921), p. 340, no. 2137, list it as Child Asleep; give the information from Sully's Register.

EXHIBITED: Great Central Sanitary Fair, Philadelphia, 1864, no. 363 (lent by M. W. Baldwin); Pennsylvania Academy of the Fine Arts, Philadelphia, 1922, *Memorial Exhibition of Portraits by Thomas Sully*, no. 131 (as Child Asleep).

EX COLL.: M. W. Baldwin (by 1848); Francis T. S. Darley.

BEQUEST OF FRANCIS T. S. DARLEY, 1914.

Unknown Painter

A Gentleman of the Wilkes Family

22.45.3

For many years this painting was called Portrait of a Man. In 1952 it was published as a portrait of Charles Wilkes (1798–1872), a naval officer and explorer, but a comparison to the engraved portraits of Wilkes does not confirm this identification. At that time, it was attributed to Charles Ingham, but further study shows that it is not painted in his manner. The picture was probably painted about 1845. Since the canvas has the stamp of a New York maker, and since the original frame bears the label of a New York firm, the picture was probably painted in that city. It has been attributed to Thomas Sully, John Neagle, and Samuel Waldo, among others, but its style is not characteristic of any one of them.

Oil on canvas, 12 x 10 in.

Canvas stamp: PREPARED BY/ P. CAFFE/ NEW YORK.

REFERENCE: A. T. Gardner, *Met. Mus. Bull.*, x (1952), p. 245, identifies this picture as a

portrait of Charles Wilkes and attributes it to Ingham.

EXHIBITED: Metropolitan Museum, 1946, *The Taste of the Seventies*, no. 127.

BEQUEST OF GRACE WILKES, 1922.



Samuel Lovett Waldo

BORN 1783; died 1861. Waldo spent his early years on a farm in Windham, Connecticut, and there, according to Dunlap, was “early accustomed to habits of laborious industry.” At sixteen he went to Hartford to learn to paint, but selected as a master one Joseph Steward, a retired minister who was untrained as an artist and had little to offer. In 1803 Waldo was bold enough to open his own studio in Hartford. Later he painted portraits in Litchfield, Connecticut, and, on the invitation of John Rutledge, went to Charleston, South Carolina, where he received many commissions. Desiring additional instruction in painting, Waldo secured funds from several patrons in New York, and, armed with letters of introduction to West and Copley, departed for England in 1806. During his several years in London, he studied at the Royal Academy and painted a few portraits.

In 1809 Waldo returned to the United States and opened a studio in New York. About 1812 he took William Jewett (see p. 175) as a pupil and studio assistant. Jewett’s help proved so valuable that the two established a partnership about 1818. From this time until Jewett’s retirement in 1854, the two worked in close collaboration, Waldo painting the faces and hands, and Jewett filling in the background and accessories. Both also continued to produce portraits and landscapes independently.

Waldo was a founder of the National Academy of Design and exhibited his own work as well as pictures painted with Jewett at the Academy’s annual exhibitions. Dunlap stated that he was “a prosperous and popular portrait painter, who can talk of his bank shares and stock like a merchant.” Perhaps this businesslike manner had some effect on his work. He made no flights of fancy from the conventional; his faces are solidly and competently done and obviously satisfied the demands of a steady stream of patrons. Waldo died in New York, leaving his wife and numerous children well provided for. Dunlap said that Waldo’s career demonstrated “that industry and perseverance can raise a prudent man from poverty and debt to independence in fortune; and from a very middling standing, as an artist . . . to a decided degree of merit and popularity.”

Portrait of a Man

06.200

When this portrait was given to the Museum in 1906, the donor believed it to be by Thomas Sully. In 1934 it was reattributed to Waldo on

stylistic grounds. The subject is a handsome young man with a penetrating gaze. The framed miniature that he holds suggests that he may have been a miniature painter. This portrait shows how the later work of Gilbert



06.200

Stuart influenced the style of the younger generation of American artists. The painted chair is of a type popular during the second decade of the nineteenth century. The style of the costume and the hair provide further evidence that the picture was painted sometime between 1810 and 1820.

Oil on canvas, 30 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in.

REFERENCE: B. Burroughs, *Catalogue of Paintings in the Metropolitan Museum* (1931), p. 345, lists this painting as Portrait of a Man, by Sully.

GIFT OF GEORGE H. STORY, 1906.

Portrait of the Artist

22.217.1

Waldo painted this romantic self-portrait about 1817, just before the establishment of his partnership with Jewett. It has a vigor and style seldom found in the more conventional portraits he executed in collaboration with Jewett. Waldo endeavored to approach the style of Sir Thomas Lawrence, whose work he greatly admired. He was, in fact, responsible for starting the subscription to commission Lawrence to paint a portrait of Benjamin West (Wadsworth Atheneum, Hartford) for

the gallery of the American Academy of Art, of which Waldo was a director. He thought that such a picture would allow American portrait painters to see "what constituted a work of art."

On the back of this panel are three unfinished studies by Waldo of a type seldom seen: a clenched fist, an extended arm with rolled sleeve, the hand grasping a pole, and, in black outline, a brush drawing of crossed knees.

Oil on wood, 33 x 25 $\frac{1}{2}$ in.

REFERENCES: W. Lincoln, *Genealogy of the Waldo Family* (1902), I, p. 391 // A. E. Rueff, letter in Museum Archives (Nov. 9, 1922), calls this the only known self-portrait by Waldo; says it was painted about 1815 // H. B. Wehle, *Met. Mus. Bull.*, xviii (1923), p. 63.

EXHIBITED: Metropolitan Museum, 1939, *Life in America*, no. 73; Detroit Institute of Arts, 1944, *The World of the Romantic Artist*, no. 7.



22.217.1



22.217.1

EX COLL.: the artist (c. 1817-1861); Mrs. Samuel Waldo (1861-1865); Charles Sullivan (1865-?); Charles F. Sullivan (until 1922); [André E. Rueff, 1922, as agent].

PURCHASE, AMELIA B. LAZARUS FUND, 1922.

General Andrew Jackson 06.197

Andrew Jackson (1767-1845) was the seventh President of the United States. At the time of his visit to New York in 1819 he was acclaimed for his recent action in Florida that had made Spain cede the territory to the United States. Jackson's visit was marked officially by banquets, speeches, and a military ball. During this time several of the leading artists in New York painted his portrait. This sketch was probably done at this time. It bears the date 1817, but the accuracy of the inscription is open to question, for it also gives Jackson's age as fifty-four, although he did not reach that age until 1821.

The picture is characteristic of a sketch from life; the artist's attention was devoted

almost exclusively to the face, with the uniform only roughly indicated. A contemporary description of Jackson by an anonymous English traveler suggests that Waldo's likeness was a good one: "General Jackson is tall, bony and thin, with an erect military bearing and a head set with considerable *fiercé* upon his shoulders. A stranger would at once pronounce upon his profession, and his frame, features, voice and action, have a natural and most peculiar war-likeness. He has, not to speak disrespectfully, a 'game cock' all over him. His face is unlike any other. Its prevailing expression is energy; but there is, so to speak, a lofty honorableness in its worn lines. His eye is of a dangerous fixedness, deep set and overhung by bushy eyebrows. His features long, with strong ridgy lines running through his cheeks. His forehead a good deal seamed and his white hair stiff and wiry, brushed obstinately back."

Waldo painted several exceptionally attractive bust portraits of Jackson, all apparently based on our sketch. In 1928 one of these was sold at auction from the collection of Lyman G. Bloomingdale for the record sum of \$29,000, the highest price paid for an American painting at auction up to that time. Another portrait, now in the Addison Gallery of American Art, Andover, Massachusetts, is perhaps the one engraved by Peter Maverick in 1819. Waldo is also known to have painted a full-length portrait of Jackson for the Customs House in New Orleans, but that picture has been lost for many years.

Oil on canvas, 25¾ x 21 in.

Signed, dated, and inscribed (on the back, probably at a later date): Gen^l Andrew Jackson AE 54/ original sketch from life/ by S. L. Waldo/ New York 1817.

REFERENCES: C. H. Hart, *McClure's Magazine*, ix (1897), p. 795, says that this picture was painted "wholly in the presence of the sitter" in 1817 and that from it Waldo painted a full-length portrait // Metropolitan Museum, *Retrospective Exhibition of American Paintings*, exhib. cat. (1895), p. 39, no. 119, says it served as the sketch for the full-length por-

trait of Jackson commissioned by New Orleans in 1817 // R. W. Thorpe, *Antiques*, LIII (1948), pp. 364f., erroneously dates it 1817; discusses Waldo's other portraits of Jackson; cites the contemporary description.

EXHIBITED: Metropolitan Museum, 1895, *Retrospective Exhibition of American Paintings*, no. 119 (lent by John M. Hoe); Toledo Museum of Art, 1913, *Perry Victory Centennial Exhibition*, no. 16.

EX COLL.: John M. Hoe, New York (by 1895); George H. Story.

PURCHASE, ROGERS FUND, 1906.

Old Pat, The Independent Beggar

04.29.3

Old Pat was once a well-known street character in New York. Waldo painted several portraits of him, the most finished of which is signed and dated 1819 (Athenaeum Gallery, Boston). Our picture is painted in a sketchy manner, and although less ambitious in composition, it may have served as a preliminary



04.29.3



06.197

study for the Boston picture. The surface of the panel was given a texture to simulate twilled canvas. Another portrait of Old Pat, attributed to John Wesley Jarvis, is in the Cleveland Museum of Art.

Oil on wood, 19 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in.

Inscribed (on the back, possibly by a later hand): Old Pat/ The Independent Beggar/ S L Waldo pinxt/ New York. [Several additional illegible lines.]

REFERENCE: W. Sawitzky, *Antiques*, xxv (1934), p. 93, calls this painting a study for the Boston picture; describes the method of producing a twilled ground.

EXHIBITED: Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: John M. Falconer, Brooklyn (sale, Anderson Auction Co., New York, April 28-29, 1904, no. 639); Samuel P. Avery, Jr.

GIFT OF SAMUEL P. AVERY, JR., 1904.



22.217.2

Mrs. Samuel L. Waldo

22.217.2

Born Deliverance Mapes, Mrs. Waldo was the artist's second wife, and mother of seven of his children. The portrait was presumably painted about the time of their marriage, in 1826. Though incomplete, it is a fresh and attractive work, showing the state of a picture before it was given to Jewett to fill in the body, costume, and background. A portrait said to represent Mrs. Waldo about 1830 or 1831 is in the Karolik collection at the Museum of Fine Arts, Boston.

Oil on wood, $30\frac{1}{4} \times 25\frac{5}{8}$ in.

Inscribed (on the back, by a later hand): Samuel L. Waldo N.A./1783-1861.

REFERENCES: A. E. Rueff, letter in Museum Archives (Nov. 9, 1922), states that this picture had then never been exhibited or reproduced // H. B. Wehle, *Met. Mus. Bull.*, xviii (1923), p. 63.

EXHIBITED: M. H. De Young Memorial Mu-

seum, San Francisco, 1935, *Exhibition of American Painting*, no. 230.

EX COLL.: the artist (c. 1826-1861); Mrs. Samuel Waldo (1861-1865); Charles Sullivan (1865-?); Charles F. Sullivan (until 1922); [André E. Rueff, 1922, as agent].

PURCHASE, AMELIA B. LAZARUS FUND, 1922.

ATTRIBUTED TO WALDO

Mrs. Portia Charlotte Pine 26.185

Mrs. Pine was born about 1805 and is believed to have been a resident of New York. Her obituary in an undated clipping in the Museum Archives states that she died in Yuba City, California, and that she was the mother of George W. Pine, treasurer of Yuba County.

According to a notation in pencil on the back, this portrait was painted in New York in 1835. It has been attributed to a number of the leading portrait painters of the day, including Chester Harding, James Frothingham, and Samuel Waldo. The resemblance to Waldo's technique is very marked, and the portrait is here published as his work for the first time. The eyes are painted in the same manner Waldo used in the portrait of Mrs.



26.185

Waldo (see above). The influence of the artist's study of portraits by Gilbert Stuart is evident.

Oil on canvas, 30¼ x 25¼ in.

Inscribed (on the back): Taken December 1835, N. Y. City.

REFERENCE: B. Burroughs, *Catalogue of Paintings in the Metropolitan Museum* (1931), p. 153, attributes this portrait to Harding.

ON DEPOSIT: Museum of the City of New York, 1931-1946.

BEQUEST OF CAROLYN M. PINE, 1926.

William Jewett

BORN 1795; died 1873. Jewett was born in East Haddam, Connecticut; he escaped from the drudgery of farm life at sixteen by going to New Haven to work in a coach-builder's shop, where he learned to grind colors and mix paint. In New Haven he met Samuel Waldo, who agreed to take him on as a pupil and studio assistant. About 1818 the two painters established a partnership, which lasted until Jewett's retirement in 1854 to Bergen, New Jersey, where he spent the rest of his life.

Although Jewett is principally known today for the portraits he produced jointly with Waldo, he also painted pictures independently—still lifes, landscapes, and portraits. However, since he presumably followed Waldo's style as closely as he could, these works are difficult to identify. Jewett was elected an Associate of the National Academy of Design in 1848. A measure of his success is the fact that he left an estate valued at \$150,000. In his *Art and Artists in Connecticut* (1879), H. W. French described Jewett as "a quiet, retiring man, with little to say, and better satisfied to be alone than in society."

Waldo and Jewett

The Reverend John Brodhead Romeyn

29.148.1

John Romeyn (1777-1825) was one of the most popular Presbyterian ministers of his day. He graduated from Columbia University in 1795 and was licensed to preach in 1798. He was pastor at churches in Rhinebeck, Schenectady, and Albany, and in 1808 ac-

cepted charge of the Cedar Street Church in New York, where he remained for the rest of his life. In 1809 he was given an honorary degree by Princeton College, of which he was later a trustee. He founded the Princeton Theological Seminary and at thirty-three acted as moderator of the General Assembly of the Presbyterian Church. His sermons were published in two volumes in 1816.



29.148.1

This picture was engraved by Asher B. Durand in 1820 and may date from the previous year, just after the establishment of the partnership of Waldo and Jewett. The head is modeled in Waldo's best manner and shows that his ability to render character was greater than that of many of his contemporaries. Two replicas of this picture exist, one in the possession of the Fifth Avenue Presbyterian Church, the other at Union College, Schenectady.

Oil on canvas, 30¼ x 25¼ in.

REFERENCE: B. Burroughs, *Catalogue of Paintings in the Metropolitan Museum* (1931), p. 388, incorrectly lists this painting as Dr. Romaine.

BEQUEST OF ELIZABETH H. J. COWDREY, 1929.

Matthew Clarkson

23.80.80

This picture was painted in 1823, thirty years after Gilbert Stuart had painted a portrait of Clarkson, also in the Museum's collection (see p. 81). Whereas the Stuart is lively, elegant, and cosmopolitan, this portrait is provincial in its somber realism. The picture was given to the Museum with a collection of Clarkson family heirlooms.

Oil on wood, 33 x 25⅝ in.

Signed, dated, and inscribed (on the back): This likeness was taken by Messrs. Waldo and Jewett in June 1823. General Clarkson was aged 64 years 8 months at that time.

REFERENCE: C. W. Bowen (ed.), *The History of the Centennial Celebration of the Inauguration of George Washington* (1892), p. 438, mentions the existence of several Waldo portraits of Clarkson.

GIFT OF MR. AND MRS. WILLIAM A. MOORE, 1923.



23.80.80

Henry La Tourett de Groot 36.114

Henry de Groot (1789-1835) was born in Bound Brook, New Jersey, a member of an old New York family of Dutch ancestry. He was the son of William de Groot, a lieutenant

in the American Revolutionary Army. Henry de Groot was a prosperous importer in New York but moved with his wife and children to London in 1831, where he is said to have lived in great style. He died in London. His daughter Fanny married Dr. Thomas Hastings, President of Union Theological Seminary. Their son Thomas Hastings became a partner in the New York architectural firm of Carrere and Hastings. This picture was probably painted about 1825 or 1830. The head is well painted, but the right arm is out of drawing, and the hand is weak and structureless. Such failings were common in the early nineteenth century, when good teachers of drawing were scarce and opportunities for studying anatomy were limited.

Oil on wood, 33 x 25 $\frac{5}{8}$ in.

REFERENCE: J. Allen, *Met. Mus. Bull.*, xxxii (1937), p. 16.

BEQUEST OF MRS. THOMAS HASTINGS, 1936.



The Reverend Gardiner Spring

97.17.1

The Reverend Gardiner Spring (1785–1873) was pastor of the Old Brick Presbyterian Church in New York from 1810 to 1873. He graduated from Yale in 1805, and after studying and practicing law in New Haven for a time, he turned to religion. With only a few months of study at Andover Theological Seminary, he was called to New York in 1810 and ordained and installed as minister at the Old Brick Presbyterian Church. He soon acquired great influence in religious, charitable, and political affairs. He was noted for his work among the victims of the cholera epidemic of 1831. His sermons and other writings were collected and issued in nine volumes in 1855, and in 1866 he published his *Personal Reminiscences of the Life and Times of Gardiner Spring*. He was the father of fifteen children. This portrait shows a man of commanding presence with a piercing gaze and firm jaw; his expression is that of a man conscious of his power.

Oil on wood, 33 $\frac{1}{8}$ x 25 $\frac{5}{8}$ in.



36.114

97.17.1

Signed and dated (with a stamp, on the back):
WALDO & JEWETT/ 1831/New York.

EXHIBITED: National Academy of Design,
New York, 1846, no. 4 (lent by Isaac D.
Baker, Esq.).

GIFT OF SAMUEL P. AVERY, 1895.

Edward Kellogg

99.29.1

Edward Kellogg (1790–1858) was born in Norwalk, Connecticut, and died in Brooklyn. For a number of years he was president of a wholesale dry goods firm in New York. Although not well educated, he retired from business in 1843 to devote himself to writing and to the study of economic problems. His *A New Monetary System*, issued in pamphlet and book form in various editions around the middle of the century, embodied his revolutionary ideas on the reform of the national monetary system. Among other things, he advocated that all currency be issued only by the government and that the government con-

trol interest rates. Some of his proposals were eventually adopted.

His daughter Mary wrote of him: "He was withal a man of unusually beautiful and dignified aspect . . . having finely cut features, a pure red and white complexion, dark blue eyes, a firm mouth and soft gray hair . . . his countenance was expressive of power, refinement and benevolence."

Oil on wood, 33 $\frac{3}{8}$ x 25 $\frac{3}{8}$ in.

Signed, dated, and inscribed (on the back):
Edward Kellogg/ painted by Waldo and
Jewett/ New York 1831–1832.

GIFT OF MRS. MARY E. KELLOGG PUTNAM,
1899.

Mrs. Edward Kellogg

99.29.2

Born in Plymouth, Connecticut, Esther Fenn Warner (1795–1872) married Edward Kellogg (see above) in 1817. Their daughter, Mary, assisted her father in writing his books and supervised their publication after his



99.29.1



99.29.2

death. When she presented the portraits of her parents to the Museum, she wrote to the Trustees: "I desire to present to your Honorable Body the two portraits of my father and mother, painted about the year 1830 by Waldo and Jewett, partly that the pictures may be preserved and also that my father's work for his fellow creatures may be held in remembrance by those he sought to benefit." Mrs. Kellogg is portrayed as a shrewd-looking matron in an elaborate lace bonnet.

Oil on wood, $33\frac{3}{8} \times 25\frac{3}{8}$ in.

REFERENCE: M. E. K. Putnam, letter in Museum Archives (March 25, 1899).

GIFT OF MRS. MARY E. KELLOGG PUTNAM, 1899.

Portrait of an Old Lady 39.148.2

The subject of this portrait has not been identified. The face is solidly and expertly painted, and it shows all the lively qualities of Waldo's skill, which rewarded the partnership of Waldo and Jewett with a steady stream of patrons for over thirty years.

Oil on wood, $33 \times 25\frac{3}{8}$ in.

Signed and dated (with a stamp, on the back): WALDO & JEWETT/ 1832/ NEW YORK. Inscribed (on the back): Buloidé/ n^o. 5.

REFERENCE: B. Burroughs, *Catalogue of Paintings in the Metropolitan Museum* (1931), p. 388, incorrectly dates this picture 1852.

BEQUEST OF ELIZABETH H. J. COWDREY, 1929.

Mrs. Henry Rankin 23.92

Mrs. Henry Rankin (1779-1849) was born Ann March in Perth Amboy, New Jersey. This picture shows her as a handsome matron of imposing bearing. Her simple gown, with multiple collars and shawls, and her elaborate embroidered headdress are of a style popular in the early 1830's. The portrait was bequeathed to the Museum by a grandson of Mrs. Rankin. A replica of it, with a companion portrait of



39.148.2



23.92

Henry Rankin, was in the possession of the Verplanck family in Beacon, New York, in 1930.

Oil on wood, 33½ x 26 in.

Inscribed (on the back): From Waldo & Jewett/ N. York/ Miss Ann Rankin/ Fishkill Landing/ Care Capt Brinkerhoff/ Steam Boat Norfolk.

BEQUEST OF DR. EGBERT GURNSEY RANKIN, 1923.

The Knapp Children

59.114

The subjects of this portrait are the four sons of Gideon Lee Knapp: Gideon Lee, Jr., Shepherd, William, and Peter. The picture must



have been painted about 1849 or 1850 when Shepherd, who was born in 1847, was still very young. Their father was the prosperous owner and manager of ferry boats crossing the East River. Their mother was Augusta Spring, daughter of the Reverend Gardiner Spring (see portrait above). This large picture is one of Waldo and Jewett's most ambitious efforts. Their lack of experience in arranging a group of life-size figures is revealed in the awkwardness of the composition. The heads are all well-painted, lively characterizations, but the

drawing of the hands is weak, as in all their work. Yet, with its unusually detailed treatment of a Victorian interior, this picture has a curious appeal and must have been a striking and colorful ornament in the Knapp family parlor. It remained in the family until it was given to the Museum.

Oil on canvas, 70 x 57½ in.

GIFT OF MRS. JOHN KNAPP HOLLINS, IN MEMORY OF HER HUSBAND, 1959.

John James Audubon

BORN 1785; died 1851. Audubon was the natural son of a prosperous French shipowner and merchant living temporarily in Les Cayes, Haiti. As a child he was taken to France, where his father was a prominent citizen in the town of Nantes. There, at an early age, Audubon began to draw pictures of birds. When he was about seventeen he was allowed to study for a few months in the atelier of Jacques Louis David in Paris. This constituted his only formal training as an artist. He came to the United States in 1803. At first he led the life of a country gentleman, but he eventually became involved in several unsuccessful business ventures in Kentucky. From about 1819 he devoted himself entirely to hunting and drawing birds, while his long-suffering wife supported herself and their sons by working as a governess and schoolteacher.

About 1820 Audubon conceived the idea of making and publishing drawings of all the birds of America. His life from that time on was dedicated to this end. In 1826 he set out for England with over four hundred drawings, to look for an engraver and publisher. When his drawings were shown in Liverpool and later in Edinburgh, he suddenly became the man of the hour, and after the king bought the expensive portfolio of plates, many others subscribed. Audubon lived for several years in Edinburgh while writing his *Ornithological Biography*, supporting himself by painting copies in oil of his watercolors. On his return to the United States in 1831 he was a famous man. Illustrating, writing, financing, and supervising all phases of the publication of his *The Birds of America* was a monumental task, which kept him busy from the inception of the idea to the issue of the final volume in 1839. About 1841 he bought some land on the Hudson River (now Audubon Park in New York City) and built a house there, in which he spent his remaining years. In later life he and his sons John Woodhouse and Victor Gifford wrote and illustrated a book on American quadrupeds.

Audubon recorded in his Journal that the French artist Baron Gerard, after examining a few of his watercolors, offered his hand and said: "Mr. Audubon, you are the king of ornithological painters. . . . Who would have expected such things from the woods of America?" Audubon's powerfully individual illustrations of American birds have won for him a special place in the history of American art. Their vigor and delicacy, their liveliness and carefully planned design give them a timeless air of freshness and modernity, transforming them from mere records of ornithological specimens into works of art.

Ivory-billed Woodpeckers 41.18

This painting follows exactly plate 66 in Audubon's *The Birds of America*, except that a landscape has been added in the background. The original watercolor drawing for the plate is now in the collection of the New-York Historical Society. The drawing is inscribed, "No 14. Plate 66/ Published/ 1829/ Ivory-billed Woodpecker. Male I. F. 2 & 3-/ *Picus principalis*—Drawn from Nature by John J.

Audubon/ Louisiana." An earlier drawing of this bird, executed in Henderson, Kentucky, in 1812, belongs to the Harvard College Library.

Audubon began painting copies of his watercolors in oil while he was living in Edinburgh. For a few months in 1831 he also employed the young painter Joseph Bartholomew Kidd to make copies in oil with landscape backgrounds. Robert Havell, Jr., who engraved most of the plates for Audubon's *The Birds of America*, is also known to have done oil paintings after Audubon's compositions. The inscription on the back of this picture, however, signed by two of the artist's grandchildren, supports the attribution to Audubon himself.

The ivory-billed woodpecker is now an almost extinct species because, long before the European hunter appeared on the American scene with his gun, the Indians had been killing the birds to use their white bills and red feather crests for personal ornament and as highly valued articles of trade. With the clearing of the land, the draining of swamps, and the felling of forests, the favored breeding and feeding grounds of this spectacular creature have been constantly reduced, and it is seldom seen. Audubon or his Scottish assistant MacGillivray named this bird *Picus principalis*, but in modern classification systems it is called *Campephilus principalis*.

In his *Ornithological Biography* Audubon described the ivory-billed woodpecker: "The flight of this bird is graceful in the extreme, although seldom prolonged to more than a few hundred yards at a time, unless when it



has to cross a large river, which it does in deep undulations, opening its wings at first to their full extent, and nearly closing them to renew the propelling impulse. The transit from one tree to another, even should the distance be as much as a hundred yards, is performed by a single sweep, and the bird appears as if merely swinging itself from the top of the one tree to that of the other, forming an elegantly curved line. At this moment all the beauty of the plumage is exhibited, and strikes the beholder with pleasure."

"When wounded and brought to the ground, the Ivory-bill immediately makes for the nearest tree, and ascends it with great rapidity and perseverance, until it reaches the top branches, when it squats and hides, generally with great effect. Whilst ascending, it moves spirally round the tree, utters its loud *pait, pait, pait*, at almost every hop, but becomes silent the moment it reaches a place where it conceives itself secure. They sometimes cling to the bark with their claws so firmly, as to remain cramped to the spot for several hours after death. When taken by the hand, which is rather a hazardous undertaking, they strike with great violence, and inflict very severe wounds with their bill as well as claws, which are extremely

sharp and strong. On such occasions, this bird utters a mournful and very piteous cry."

Oil on canvas, 39¼ x 26¼ in.

Inscribed (on the back): Painted by/ J. J. Audubon/ Certified by Lucy A. Williams/ B. P. Audubon.

REFERENCES: J. Allen, *Met. Mus. Bull.*, xxxv1 (1941), pp. 178f. // A. T. Gardner, *Met. Mus. Bull.*, xxi (1963), pp. 309-316. gives a detailed discussion of this painting.

EXHIBITED: Detroit Institute of Arts, 1944-1945, *The World of the Romantic Artist*, no. 37; New-York Historical Society, 1946, *Birds of America* (no cat.); National Audubon Society, New York, 1951, *Animal Drawings of Eight Centuries*, no. 5; Detroit Institute of Arts, Art Gallery of Toronto, City Art Museum of St. Louis, and Seattle Art Museum, 1951-1952, *Masterpieces from The Metropolitan Museum of Art* (no cat.); Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: the family of the artist; Francis P. Garvan (until 1941); [M. Knoedler and Co., New York].

PURCHASE, ROGERS FUND, 1941.

James Frothingham

BORN 1786; died 1864. Frothingham was born in Charlestown, Massachusetts. As a youth he was trained by his father in carriage building, and his interest in drawing led him to master the art of coach painting. Meanwhile, without any instruction, he tried his hand at still life and made a few portraits of members of his family in charcoal and oil. It was only when he met an obscure artist named Whiting, who had received some instruction from Gilbert Stuart, that he learned how to set a palette and to paint portraits. Dunlap reported that "at the age of twenty he found sufficient employment as a portrait painter at low prices, to induce him to abandon the painting of carriages." At the suggestion of the ornamental painter John R. Penniman, Frothingham took one of his portraits to Stuart for criticism. When he informed Stuart that he was a coach painter, the great portrait painter advised: "Stick to it. You had better be a teawater-

man's horse in New-York, than a portrait-painter any where." During the following years, Frothingham took his work to Stuart many times and mastered his lessons so well that Stuart said, "There is no man in Boston, but myself, can paint so good a head."

With Stuart's encouragement, Frothingham soon established himself as a portrait painter in Salem. In 1826 he settled in New York. He painted many portraits, including a number of skillful copies after Stuart, but he never achieved the popularity of other painters of his time. In 1832 he was elected a member of the National Academy of Design. He exhibited his works there, and at the Pennsylvania Academy of the Fine Arts, the Boston Athenaeum, and the American Academy and the Apollo Association in New York. In 1844 he moved to Brooklyn, where he spent the rest of his life.

Christopher Colles

17.160

Christopher Colles (c. 1738–1816) was an Irish engineer of inventive mind and attractive personality who emigrated to Pennsylvania sometime after 1765. In 1772 he lectured in Philadelphia on pneumatics and in 1773 in New York on inland navigation. He was the first to suggest a proper water system for New York City, but the war prevented his proposals from being carried out. From 1775 to 1777 he was an instructor to the Continental Army in the principles of projectiles. Throughout his life he was interested in inland trans-

portation, particularly by water, and among his schemes for its improvement were a series of canals linking the natural waterways from the Hudson to the Great Lakes and a canal connecting New York and Philadelphia. In 1796 he established a business in New York, manufacturing various articles from mouse-traps to fireworks and dealing in furs and Indian goods, but he was too much absorbed in scientific pursuits to be a good businessman and had to be rescued by financial assistance from friends. He was one of the first to design, and try to build, a steam engine. During the War of 1812 he constructed and operated a semaphore telegraph. He supplied astronomical calculations to a mathematical publication and published writings on his scientific projects. His financial situation was later relieved by posts in the customs service and as superintendent of the Academy of Fine Arts.

Frothingham copied the head in this picture from a cabinet-size portrait painted by John Wesley Jarvis about 1812. He has, however, improved somewhat on his model, creating a more flattering likeness and adding a more elaborate costume and background. The style of painting shows the influence of Stuart. The rather low placement of the head on the canvas is characteristic of Frothingham.

Oil on canvas, 30 $\frac{3}{8}$ x 25 $\frac{1}{2}$ in.

REFERENCE: *Catalogue of American Portraits in The New-York Historical Society* (1941), p. 60, no. 151, illustrates Jarvis's portrait of Colles.

GIFT OF DR. CHRISTOPHER J. COLLES, 1917.



Matthew Harris Jouett

BORN 1787 or 1788; died 1827. Jouett was born near Harrodsburg, Kentucky, and was educated as a lawyer. When he abandoned law for art, his father remarked, "I sent Matthew to college to make a gentleman of him, and he has turned out to be a damned sign painter." During the summer of 1816, he received some lessons from Gilbert Stuart, whose ideas, theories, and methods he painstakingly recorded. Except for this instruction, he was self-taught and remained essentially a provincial face painter. Jouett painted portraits in Lexington, Kentucky, in Natchez, Mississippi, and in New Orleans, Louisiana. His work is confined to faces and heads; he seldom attempted to paint hands or figures in motion. He painted the Kentucky aristocracy and the political figures of the Kentucky legislature; his works today are generally of more interest for their genealogical and historical value than for their artistic qualities. Many of them are still to be found in the Southern states. Jouett died in the vicinity of Lexington, Kentucky.

John Grimes

95.23

Born in Lexington, Kentucky, John Grimes (1804-1837) was a protégé of Jouett, who taught him how to paint portraits. He worked in the South, and from about 1825 to 1827 he taught drawing in Philadelphia. After Jouett's death in 1827, he settled in Nashville, Tennessee. He also taught drawing in Lexington, Kentucky. His career was cut short by his early death.

Jouett's portrait shows Grimes at about twenty; it was probably painted in 1824, shortly before Grimes went to Philadelphia. The exhibition of this painting in Chicago in 1893 aroused some interest in Jouett, whose reputation up to that time had been more or less confined to Kentucky. The blurred, soft outlines of the portrait appealed to the art lovers of the 1890's. The portrait was lent by the artist's daughter to this Museum in 1895 for its first exhibition of early American paintings; at the close of the exhibition she gave it to the Museum.

Oil on wood, 28 $\frac{1}{4}$ x 21 $\frac{3}{4}$ in.

REFERENCES: *Retrospective Exhibition of American Paintings*, cat. (1895), p. 56, says this portrait was painted in 1812 // *Official Catalogue, Department of Fine Arts, World's Columbian*



Exposition (1893), p. 59, says it was painted in Lexington, Kentucky, in 1824 // S. W. Price, *Old Masters of the Bluegrass* (1902), p. 66, no. 302, lists it // C. H. Hart, *Art in America*, IV (1916), pp. 175f. // E. A. Jonas, *Matthew Harris Jouett* (1938), p. 5.

EXHIBITED: Chicago, 1893, World's Columbian Exposition, no. 2830; Metropolitan Museum, 1895, *Retrospective Exhibition of American Paintings*, no. 194.

GIFT OF MRS. RICHARD H. MENEFEY, 1895.

Ammi Phillips

BORN 1788; died 1865. Phillips was born at Colebrook, Connecticut, and spent most of his life in the New York-Connecticut-Massachusetts region known as the Border Country. At an early age he moved to New York State, where he began to paint portraits. In 1813 he married Laura Brockway in Nassau, New York, and went to live in Troy. At this time he painted a series of portraits for Russell Dorr, of Chatham Center, as well as his undisputed masterpiece, the enigmatic full-length of Harriet Leavens (Fogg Art Museum, Harvard University). Phillips apparently was successful, for in 1819 he purchased some property in Troy, where he remained until 1827. During the next ten years he lived in Rhinebeck and Amenia, New York, and in Kent, Connecticut. Later he moved to Curtisville, near Stockbridge, Massachusetts, where he died.

Phillips was a painter for at least fifty-eight years, and his style underwent a radical transformation from the blond abstractions of his early years to the somber likenesses of his maturity. His works had earned a wide reputation even before his identity was established several years ago. His earlier portraits, which were found in the area known as the Border Country, were long attributed to an anonymous "Border Limner." His later works first aroused interest when they were exhibited at Kent, Connecticut, in 1924, and were for many years attributed to the "Kent Limner." Some of his paintings were at one time attributed to I. Bradley of New York, whose few signed pictures are close in style to Phillips's portraits of the Kent period.

Mrs. Mayer and Daughter 62.256.2

The identity of the subjects of this portrait has not been established. The picture is painted in the manner of Phillips's portraits of the period 1835 to 1840, when he was working in the vicinity of Kent, Connecticut. During this

period, Phillips adopted a standard composition for his portraits, using the same bodies over and over, simply changing the faces. When the portraits we now attribute to him began to command renewed attention in the 1920's, the similarity of many of his compositions gave support to the myth that many

primitive artists painted the bodies in advance and added the faces as commissions came to them in their ramblings through the countryside. Continued research in primitive painting, however, has shown that this supposition is totally unfounded. Phillips, like many of his contemporaries, found a satisfactory formula, and did not hesitate to use it repeatedly.

In this portrait Phillips added the weightless figure of a child to his standard composition. Since, like many primitive painters, he was incapable of giving convincing three-dimensional reality to his forms, he subordinated anatomical structure to pictorial design. By his use of line and flat areas of color, he created a series of vigorous portraits that surpass the routine productions of many of his more thoroughly trained contemporaries.

Oil on canvas, 37 $\frac{7}{8}$ x 34 $\frac{1}{4}$ in.

REFERENCES: B. and L. Holdridge, *Art in America*, XLVIII (1960), pp. 98ff., discuss the life and works of Ammi Phillips // *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, exhib. cat. (1961), p. 147, no. 59, dates this painting about 1835.

EXHIBITED: Metropolitan Museum, 1961-1962, and American Federation of Arts Traveling Exhibition, 1962-1964, *101 Masterpieces of American Primitive Painting from the Collec-*



62.256.2

tion of Edgar William and Bernice Chrysler Garbisch, no. 59 (as attributed to Ammi Phillips).

EX COLL. Edgar William and Bernice Chrysler Garbisch (1959-1962).

GIFT OF EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH, 1962.

Samuel Finley Breese Morse

BORN 1791; died 1872. Morse was born in Charlestown, Massachusetts, the son of a minister who opposed his choice of a career as an artist. After graduating from Yale in 1810, Morse won the approval of both Gilbert Stuart and Washington Allston for his work as an amateur painter and accompanied Allston and his wife to England. He remained in London four years, studying under Allston and Benjamin West. His work was favorably noticed, and he received a Gold Medal in 1812 for a terra-cotta statuette of Hercules, modeled as a preparatory study for his painting *The Dying Hercules* (both

Yale University Art Gallery), shown the following year at the Royal Academy. In 1815 Morse returned to the United States, and, after setting up a studio in Boston, he traveled through New England as an itinerant portrait painter. From 1818 to 1821 he spent the winters in Charleston, South Carolina, where he painted many portraits. In 1823 he settled in New York, and although he was at first only moderately successful in getting orders for portraits, in 1825 he received a commission from the City of New York for a full-length of Lafayette. The success of this picture (City Hall, New York), which ranks among his best works, established him as one of the leading figures in the New York art world.

In 1826 he was a founder and principal organizer of the National Academy of Design, an institution whose governing body was made up entirely of artists. Their purpose was to open a school and to hold annual exhibitions. The National Academy was founded to oppose and rival the older American Academy of Fine Arts, a somnolent organization of Federalist lawyers and businessmen who supported the haughty painter John Trumbull. Morse served as president of the National Academy from its foundation until 1845 and in 1861 and 1862.

These years of artistic and social prominence were marked with little financial success; furthermore, they were marred by grief at the death of his wife in 1825, his father the following year, and his mother in 1828. From 1828 to 1831 he was painting in Italy and France. On his return to New York in 1832 he spent more and more time on experiments with electricity, which led eventually to his invention of the telegraph. (The first work by Morse to be added to the Museum's collection was not a painting, but one of the early telegraph instruments he made sometime between 1837 and 1844.) About 1837 he ceased painting altogether and devoted his time exclusively to perfecting and promoting his invention. Although troubled by controversy and business difficulties, his later years were brightened by the worldwide recognition of the value and usefulness of the telegraph. Morse was loaded with honors and medals and funds by the sovereigns of almost every country in the world. He contributed to the fund for the establishment of this Museum; he was a Trustee and Vice-President during the last year of his life. He died in New York.

For many years after his death his work as an artist was almost completely overlooked. C. E. Clement and L. Hutton wrote in 1879: "Such of his pictures as still exist are prized rather as the work of Morse, the inventor of the Electric Telegraph, than on account of any particular artistic merit of their own." This attitude, however, was corrected in 1932 when this Museum organized the first major exhibition of his paintings, thereby demonstrating his importance and skill as an artist.

Mrs. Daniel De Saussure Bacot

30.130

Little is known about Mrs. Bacot, born Eliza Ferguson (c. 1796–1829). She was the second daughter of William Cattell Ferguson and Elizabeth Milner Colcock, who were married in Charleston in 1792. Daniel Bacot (1798–1838) was an officer of the Bank of South Carolina for several years. The Charleston Directory for 1829 lists him as a “teller” and gives his address as 11 Lamboll Street. After the death of his wife, he moved to New Orleans, but later returned to Charleston, and died there. The Bacots had six children.

This picture was painted during one of Morse's visits to Charleston in the winters of 1818 to 1821. According to family tradition it was painted in 1820, at the time that Morse executed the portrait of Mrs. Bacot's grandmother, Mrs. John Colcock II. It is one of the most pleasing portraits of women that Morse painted. Perhaps the beauty and gracious air of refinement of Mrs. Bacot served as a challenge that inspired the artist to record her charms with the greatest skill at his command. Her face and brilliantly colored costume have a delicacy and vivacity worthy of Gilbert Stuart at his best.

Oil on canvas, 30 x 24¾ in.

REFERENCES: R. H. Colcock, letter in Museum Archives (Nov. 6, 1931), says the picture was painted in 1820 // H. B. Wehle, *Met. Mus. Bull.*, xxvi (1931), p. 188, dates it about 1818–1821 // H. B. Wehle, *Samuel F. B. Morse*, exhib. cat. (1932), pp. 15, 32.

EXHIBITED: Metropolitan Museum, 1932, *Samuel F. B. Morse*, cat. p. 32; Santa Barbara Museum of Art, 1941, *Painting Today and Yesterday* (no cat.); National Academy of Design, New York, 1950, *Morse Exhibition of Arts and Science*, no. 10; Metropolitan Museum, 1958–1959, *Fourteen American Masters* (no cat.); Corcoran Gallery of Art, Washington, D. C., 1960, *American Painters of the South*, no. 19.



30.130

EX COLL.: the Bacot family; the Fripp family; [Eunice Chambers, 1930].

PURCHASE, MORRIS K. JESUP FUND, 1930.

De Witt Clinton

09.18

DeWitt Clinton (1769–1828) was born in New York and graduated from Columbia University in 1786. For many years he was a political power in city, state, and national affairs. He was a New York State senator, United States senator, mayor of New York, and governor of New York State. Today he is chiefly remembered for his sponsorship of the Erie Canal, but in his day he was also noted for his interest in legal reforms and public education.

This picture was painted in 1826, when Clinton was governor of New York. Henry N. Dodge, a former owner of the picture, stated that it was painted for his father-in-law, the engraver Moseley I. Danforth, who planned



09.18

to make and sell engravings of it. When he failed to enlist enough subscribers, however, he abandoned the project. The picture is richly painted in Morse's best manner and effectively captures the forceful expression of a man used to commanding power. The background of the painting shows an allover pattern of stars bearing the monogram "C", each surrounded with a wreath.

Oil on canvas, 30 x 25½ in.

REFERENCES: H. N. Dodge, letter in Museum Archives (March 10, 1907) // H. B. Wehle, *Samuel F. B. Morse*, exhib. cat. (1932), pp. 19, 33.

EXHIBITED: National Academy of Design, New York, 1826, no. 106; Metropolitan Museum, 1932, *Samuel F. B. Morse*, cat. p. 33; Metropolitan Museum, 1939, *Life in America*, no. 91; National Academy of Design, New York, 1950, *Morse Exhibition of Arts and Science*, no. 9; Detroit Institute of Arts, Art Gallery of Toronto, City Art Museum of St. Louis, and Seattle Art Museum, 1951-1952, *Masterpieces from The Metropolitan Museum of Art* (no cat.).

EX COLL.: Moseley I. Danforth (from 1826); Henry N. Dodge, Morristown, New Jersey.

PURCHASE, ROGERS FUND, 1909.

The Muse—Susan Walker Morse

45.62.1

This full-length portrait of Susan Walker Morse (1819?-1885), the eldest daughter of the artist, was painted during the crucial years of the invention of the telegraph (c. 1835-1837), when Morse was practically starving to death as an unsalaried Professor of Painting and Sculpture at the newly founded New York University. The painting shows the girl at about sixteen. She sits with a sketchbook in her lap, a pencil in hand, her eyes raised to the contemplation of a daydream. The portrait has sometimes been called *The Muse*, but this classical allusion seems heavy and formal for a picture that is essentially a summing up of all that the genteel maiden of 1835 should be—unworldly and good, fashionably pale, a perfect expression of sheltered female virtue.

The painting was first exhibited at the National Academy of Design in New York in 1837, at which time it won enthusiastic applause from the critics. The *New York Mirror* complimented Morse "for combining with portraiture those qualities which belong to historical composition." The article stated: "The drawing of the figure is masterly; the colour harmonious and flowing; the attitude perfect ease; the position of the hands and their corresponding expression with the face admirable; the broad and flowing folds of the drapery, and the skilful disposition of the accessories, constitute this picture the most perfect full-length portrait that we remember to have seen from an American artist."

The picture was painted in Morse's cluttered rooms in the neo-Gothic structure that housed New York University on Washington Square. The sumptuous background and accessories are imaginary. Possibly Susan's modish taffeta gown with its wide Honiton lace bertha was also imagined by her father, who was at the time desperately poor and in no position to furnish her with an elaborate wardrobe except by his brush. Her dress is a soft golden brown, and the velvet cushions and draperies of the divan are a muted shade of vermilion. The remarkable color scheme is so



much in the key of the dawning Victorian age that it would be possible to surmise the date of the picture by the color alone.

Susan's mother died when she was six, and her father was not able to provide her with a home of her own. In 1844 she married Edward Lind and at last found a home of sorts at her husband's plantation in Puerto Rico. Plantation life, however, proved lonely, the climate oppressive, and the limited and insular society tedious. For relief she was compelled to return often to New York to spend extended periods with her now wealthy father at his estate, Locust Grove, on the Hudson near Poughkeepsie. Her relations with her husband became gradually less and less happy, and the death of her improvident son overwhelmed her. Her husband died in 1882, and in 1885 she sailed from the hated island, but before reaching New York she was lost at sea.

Oil on canvas, $73\frac{3}{4} \times 57\frac{5}{8}$ in.

REFERENCES: *New York Mirror* (May 27, 1837), p. 383 // *Early American Paintings*, exhib. cat. (1917), p. 56, gives the history of the painting // A. T. Gardner, *Met. Mus. Bull.*, IV (1946), pp. 262f.

EXHIBITED: National Academy of Design,

New York, 1837, no. 71 (as Full length of a young lady); Stuyvesant Institute, New York, 1838, *Exhibition of Select Paintings by Modern Artists* (Dunlap Benefit Exhibition), no. 9 (as Full length of a Young Lady); Athenaeum Gallery, Boston, 1840, no. 71 (as Portrait of the Artist's Daughter); Artists' Fund Society, Philadelphia, 1842, no. 72 (as Full Length portrait of the Artist's Daughter); Metropolitan Museum, 1874, *Loan Exhibition of Paintings*, no. 119 (as Portrait of Mrs. Lind); Metropolitan Museum, 1895, *Retrospective Exhibition of American Paintings*, no. 200t (as Portrait of Mrs. Lind); Brooklyn Museum, 1917, *Early American Paintings*, no. 56 (lent by H. L. Pratt); Metropolitan Museum, 1932, *Samuel F. B. Morse*, cat. p. 40; Metropolitan Museum, 1939, *Life in America*, no. 107; World's Fair, New York, 1940, *Masterpieces of Art*, no. 292b; National Academy of Design, New York, 1950, *Morse Exhibition of Arts and Science*, no. 19.

EX COLL.: the artist, New York (1837-1872); Mrs. Samuel F. B. Morse, New York; Susan Lind Morse (Mrs. George K.) Perry (until 1910); George K. Perry (until c. 1917); Herbert Lee Pratt (by 1917-1945).

BEQUEST OF HERBERT L. PRATT, 1945.

Chester Harding

BORN 1792; died 1866. Harding was born in Conway, New Hampshire, the son of a poor farmer. When he was fourteen, his family moved to the wilderness of western New York State. Here he grew to manhood almost totally uneducated, employed in the hard labor of clearing land, building a log house, and farming. At twenty-four he married. His introduction to art took place in Pittsburgh, where he earned a living as a house and sign painter. He learned the fundamentals of portrait painting from an itinerant artist, whose work inspired him to try to paint a portrait of his wife. Finding that he could sell his portraits, he began long journeys to Cincinnati, St. Louis, and Lexington, Kentucky, looking for work. Despite his lack of training and education, his success was phenomenal, for he was a handsome, genial giant of a man, whose per-

sonal charm won him friends and commissions for portraits wherever he went. Harding finally earned enough money to pay off his debts, buy a farm, and settle his wife and children in Northampton, Massachusetts. In 1823 he set out for London. There, with his usual luck, he found many commissions, and after painting a portrait of the Duke of Sussex, he became one of the established portrait painters in London, even though Sir Thomas Lawrence was then still in his prime. He remained in England until 1826, when he decided to return to America. He first opened a studio in Boston, where he became the rage and had more commissions than he could fill. Later he settled in Springfield, Massachusetts, but made many painting trips to various cities. He produced an extraordinary number of portraits, probably over a thousand. Like many other portrait painters of the time his interest was concentrated on heads and faces; he knew little of anatomy or composition, and the subtleties of painting hands eluded him. His portraits of women are in general much less successful than those of older men, whose plain faces and dull garments he recorded with relentless fidelity. His autobiography is of great interest, especially in his account of the kind of rough, backwoods life from which a number of American painters arose from ignorance and abject poverty to affluence and international fame. Harding died in Boston.

Mrs. Thomas Brewster Coolidge

20.75

Mrs. Coolidge was born Clarissa Baldwin, the daughter of Colonel Loammi Baldwin of Boston by his second wife, Margery Fowle of Woburn. Her costume indicates that the picture was painted about 1828 to 1830. In spite of her opulent, ermine-lined silk cape and the large hat with its black ostrich feathers, she has an expression of sadness, as if she were oppressed by her finery.

Oil on canvas, 36¼ x 28 in.

EXHIBITED: National Academy of Design, New York, 1951, *The American Tradition*, no. 60.

ON DEPOSIT: Museum of Fine Arts, Boston, 1907-1916 (by Baldwin Coolidge).

EX COLL.: Mrs. Coolidge; Benjamin Coolidge; Baldwin Coolidge; [Boston art market]; Frank Bulkeley Smith (sale, American Art Association, New York, April 22-23, 1920, no. 147).

PURCHASE, ROGERS FUND, 1920.





55.111.10

Eunice Harriet Brigham 55.111.10

The daughter of the Boston wine merchant Levi Brigham, Eunice Harriet Brigham (1813-1850) married Samuel S. Ball in 1836. The details of costume and hair dressing and the apparent age of the subject suggest that the portrait was painted about 1835.

Oil on canvas, 30¼ x 25 in.

BEQUEST OF HELEN WINSLOW DURKEE MILEHAM, 1955.



54.51

Stephen Van Rensselaer 54.51

Stephen Van Rensselaer (1764-1839) was one of the most prominent citizens of New York State. He was born in New York City, a member of one of the oldest Dutch land-owning families. On the death of his father in 1769, he inherited vast tracts of land in Rensselaer and Albany counties that had been held by the family since the days of Dutch rule. He graduated from Harvard in 1782 and lived in the Van Rensselaer Manor House at Albany. The superb reception room from this house is now preserved in the American Wing of this Museum.

Stephen Van Rensselaer played an active part in New York state politics as assemblyman, senator, and lieutenant governor in the later years of the eighteenth century; he was a member of Congress from 1822 to 1829. During the War of 1812 he was a major general in the state militia in command of the northern frontier. He played an important part in the promotion of the Erie Canal and served as president of the Canal Commission from 1825 to 1839. He also served as president of the State Board of Agriculture and was on the Board of Regents of the University of the State of New York. In 1824 he established the school now known as Rensselaer Polytechnic Institute. He was the last member of his family to hold the old Dutch title "Patroon."

This portrait shows him as an elderly gentleman and may be dated between 1835 and 1839. It is painted with a freedom unusual in Harding's work. It descended in the Van Rensselaer family until it was acquired by the

Museum. (For portraits of Van Rensselaer's son Alexander and his daughter Euphemia, see pp. 27of.).

Oil on canvas, 36 x 28 in.

REFERENCE: M. E. White (ed.), *A Sketch of Chester Harding, Artist* (1929), opp. p. 70, ill.

GIFT OF MRS. GOODHUE LIVINGSTON, SR., 1954.

Mrs. Blake

25.156

Nothing is known of Mrs. Blake except that she was a cousin of the donor. The style of her costume and coiffure indicates that the portrait was painted about 1845 or 1850.

Oil on canvas, oval, 30 x 25 in.

GIFT OF MRS. WALDRON K. POST, 1925.



25.156

Thomas Doughty

BORN 1793; died 1856. Doughty was one of the first American painters to devote himself exclusively to landscape. A Philadelphian by birth, he spent his youth as an apprentice to a leather currier, but about 1820 he abandoned his trade for a career as an artist. His success was rapid; by 1821 he had received orders to paint several views of gentlemen's estates, and by 1824 he was elected a member of the Pennsylvania Academy of the Fine Arts. In 1826, when two of his paintings appeared in the first annual exhibition of the National Academy of Design, the *New York Mirror* called them "the most beautiful landscapes in the room." In the following year he exhibited a view of the Delaware Water Gap, which the same newspaper called "the sweetest picture in the room," although it admitted, "of the artist we know nothing." In that year Doughty was elected an Honorary Member, Professional, of the National Academy. The titles of Doughty's works show that he painted in Pennsylvania, Maryland, New York, and New England. In the years 1826 to 1830 he was in Boston, but in the latter year he returned to Philadelphia, where with his brother he began monthly publication of the *Cabinet of Natural History and American Rural Sports*, in which appeared a number of hand-colored lithographs after his own works. About this time, too, some of his landscapes began to be reproduced in regional guide books and in the lavishly illustrated collections of poetry and essays that were issued annually as gift books. From 1832 to

1837, Doughty was back in Boston, teaching painting and drawing, and exhibiting his works at the Boston Athenaeum and at Harding's Gallery.

Having earned a reputation for his quiet, pastoral views of American scenery, Doughty went to England in 1837 and in his two years there painted many idealized views of the English countryside. After his return to the United States he worked at Newburgh, New York, in 1839 and 1840, but thereafter resided in New York City until the end of his life, except for a second painting trip to England, Ireland, and France in 1845 and 1846 and a brief residence in western New York from 1852 to 1854. His works became tremendously popular, and were often exhibited in New York, Philadelphia, Boston, and Baltimore, as well as in several British and French galleries. Dunlap noted, "Mr. Doughty has long stood in the first rank as a landscape painter—he was at one time the first and best in the country." Doughty sold more than ninety paintings to the Apollo Association and the American Art-Union, and through their annual distributions his pictures became known throughout the country. Although many of his landscapes were inspired by direct observation of nature, after a while he developed a stock formula that he repeated with an infinite number of variations. In the catalogues of the American Art-Union his landscapes were described as "from nature" or "from recollection," or as imaginary "compositions."



Spring Landscape

17.66

Although this picture was originally called *Spring* and was one of a series of the *Four Seasons*, it was long known simply as *Landscape*. It is impossible to determine whether this view was “from nature,” “from recollection,” or a “composition.” It includes many of the elements that recur throughout Doughty’s work—cows grazing, a farmer plowing his fields, a waterfall swelled by spring rains, and two fisherboys, one, as usual, in a red jacket.

Oil on canvas, 44 x 62 in.

Signed (at lower center): T. DOUGHTY.

REFERENCE: F. H. Markoe, letter in Museum Archives (1921).

EX COLL. Theodore B. Shelton.

GIFT OF GEORGE F. SHELTON AND MRS. F. H. MARKOE, IN MEMORY OF THEIR FATHER, THEODORE B. SHELTON, 1917.



91.27.1

On the Hudson

91.27.1

The exact location of this view along the Hudson has not been identified, although it may be the frequently painted area near West Point. Doughty was often less interested in topographical representation than in the pastoral effect of the landscape. The hasty image of the young fisherman and the few brushstrokes that combine to form the sailboats on the glassy surface of the water in the distance contribute to the idyllic atmosphere that pervades the scene.

Oil on canvas, 14¾ x 21½ in.

Signed (at lower center): T. DOUGHTY.

GIFT OF SAMUEL P. AVERY, 1891.



95.17.2

A River Glimpse

95.17.2

The unusual brilliance and fluency of this picture make it one of Doughty’s best and most interesting works. Although he frequently painted scenes of this type from nature, he

also combined landscape elements from diverse sources to create views that were characteristically American. The nearly perfect composition of this landscape suggests that it was one of his efforts in this direction. Tuckerman noted that Doughty was “one of the earliest American artists to make evident the charm of what is called the ‘silvery tone.’” In few of Doughty’s works, indeed, is the

"silvery tone" better shown than in this picture.

Oil on canvas, 30 $\frac{1}{4}$ x 25 in.

Signed (at lower center): T. DOUGHTY. Canvas stamp: WILLIAMS & STEVENS/ 333 BROADWAY/ NEW YORK.

REFERENCE: A. Burroughs, *Limners and Likenesses* (1936), pp. 145f., dates this painting "1820-1821 at the earliest."

EXHIBITED: Baltimore Museum of Art, 1940, *Romanticism in America*.

GIFT OF SAMUEL P. AVERY, 1895.

Robert Havell, Jr.

BORN 1793; died 1878. Robert Havell, Jr., is known principally as the aquatint engraver of most of the plates for John James Audubon's *The Birds of America* (see pp. 181f). He was born at Reading, England. Although encouraged to pursue one of the learned professions, he displayed a marked talent for drawing and became, like his father and grandfather, an engraver. A series of sketches of medieval ruins and other scenery in Monmouthshire brought him to the attention of Colnaghi and Co., the most important publishers in London at the time; on Colnaghi's recommendation Audubon, who had discharged William Lizars after he had engraved only a few plates for *The Birds of America*, hired Havell to complete the job. The series of elephant-folio prints that he produced for Audubon from 1827 to 1838 remains one of the most impressive monuments of nineteenth-century printmaking.

After carrying Audubon's project to completion, Havell determined to visit America and to sketch views of the Hudson River and other American scenery, with the idea of publishing these before returning to England. He arrived in New York in 1839 and settled in Brooklyn for about two years. In 1841 he purchased a house at Sing Sing (now Ossining), commanding a superb view of the Hudson, and lived there until 1857, when he purchased land and built a new house with an equally fine view at Tarrytown. He lived there until his death twenty years later.

Although Havell's views of American cities and scenes along the Hudson were painted largely for his own pleasure, some were exhibited at the National Academy of Design and the American Art-Union, and some became well known through aquatints. According to one of his descendants he sold few of his paintings. Shortly before his death, however, he held an exhibition and sale of seventy-five of them, including landscapes, panoramic views, and copies after the ornithological plates he had executed for Audubon nearly a half century before.

**View of the Bay and City of
New York from Mountain
House, Weehawken**

54.90.32

Although Havell is supposed to have done a large number of oil paintings during his residence in America, few signed pictures have been discovered. This painting, signed and dated 1840, is therefore a key picture upon which further attributions may be based. It was painted during Havell's residence in Brooklyn and was one of the five pictures he exhibited and offered for sale at the Apollo Association, New York, in 1840.

Havell took a hotel called Mountain House in Weehawken, New Jersey, as his point of view. Across the Hudson lies the lower end of Manhattan, with the hills of Brooklyn Heights in the background. The town of Hoboken is visible downstream, with Staten Island at the

extreme right, and the Narrows beyond. In the center is seen Castle Point, now the site of Stevens Institute. During the second quarter of the nineteenth century Colonel John Stevens, whose house is seen on the Point, developed the area around Hoboken as a suburban resort and made it easily accessible to New Yorkers by inaugurating a regular ferry service to the city. In 1828 the *New-York Enquirer* wrote: "Hoboken. This delightful place is again becoming the resort of fashion. By a new arrangement in Mr. Stevens' line of steamboats, four will run hourly from the foot of Barclay-street, so that the means of conveyance will be accessible to everyone. Hoboken is the most salubrious of our suburban villages, commanding a prospect exceeded by none in our country; possessing a variety of beautiful scenery. It is about twenty minutes walk from Weehawken Bluff, which is so immortalized by the pen of Halleck, and is the commencement of the stupendous range



of Palisades, which are the admiration of all strangers for their picturesque wildness. In no place can a retreat be found from the heat of summer more delightfully refreshing . . . and hundreds are seen reposing under the spacious shade of the magnificent trees which adorn the walks. No resident of our city can be ignorant of its beauties, and few strangers pass through without becoming acquainted with them."

Havell's view is tightly painted, in the style of the Hudson River School. In palette and technique the picture resembles the brown pastoral landscapes that Doughty had been producing since the 1820's. In such details as the skyline of Manhattan and the ships in the harbor, however, Havell transcended Doughty's generalizations and displayed an acute sense of observation.

Oil on canvas, 24 x 33 in.

Signed, dated, and inscribed (on the back): View of the Bay and City of New York/ from Mountain House/ Weehawken/ by/ Rob^t Havell/ 1840. Stamp: Thompson Collection/ New York-1870. GEO. P. ROWELL. Canvas stamp: PREPARED BY/ EDWARD DECHAUX/ NEW YORK.

EXHIBITED: Apollo Association, New York, 1840, no. 131 (for sale).

ON DEPOSIT: Museum of the City of New York, 1935-1963.

EX COLL. Edward W. C. Arnold (by 1935-1954).

BEQUEST OF EDWARD W. C. ARNOLD, 1954.

Unknown Painter



**View of the Bay and City of
New York from Weehawken**

54.90.7

The point of view is approximately the same as that used by Robert Havell for his painting of the same scene (see p. 199). The picture shows a competent handling of pigment, but in certain parts the hand of a primitive painter is suggested. It was probably done about 1840; it may have been based on a print.

Oil on canvas, 24 x 29 in.

ON DEPOSIT: Museum of the City of New York (until 1963).

BEQUEST OF EDWARD W. C. ARNOLD, 1954.

54.90.7

John Neagle

BORN 1796; died 1865. Neagle was born in Boston and was brought up in Philadelphia. He received his first instruction in painting from Edward F. Petticolas, who later became a well-known portrait painter in Richmond. For a while Neagle studied at the drawing academy run by Pietro Ancora in Philadelphia. Later he was apprenticed to the coach and ornamental painter Thomas Wilson, through whom he met Bass Otis, who gave him some lessons in portrait painting. Neagle became an independent portrait painter in Philadelphia in 1818, but business was apparently slow, and he traveled to Lexington, Kentucky, and other places seeking commissions. He first visited Sully's studio in 1822 and in 1826 married Sully's stepdaughter.

In the same year Neagle's reputation was established by the exhibition of his portrait of Pat Lyon; from then on he was kept busy painting portraits of the merchants, divines, lawyers, and doctors in Philadelphia. In a diary—or "Blotter," as Neagle called it—he recorded the exact dates for many of his paintings in the years 1825 to 1854. Although the diary is only fragmentary, it does disclose a good deal about the artist himself. In one entry he wrote: "I am never alone when I have a good book, or a sheet of paper to scribble upon, or am engaged in the study or contemplation of my art. I often hear people complain of a dull day, when they cannot gossip, of a feeling of loneliness. I never knew, from that cause, what such a feeling is. I am never happy, if I cannot claim a portion of every day to my own quiet study and contemplation. When the rain or hail is beating against the windows of my studio, and I alone, if my room within is to my liking, I am content; and yet I enjoy greatly a tramp in the rain or snow storm and am very fond of such company as can converse upon the subjects that interest me. I am fond of company of a certain kind when there is no restraint."

The quality of Neagle's work varies widely; his best portraits are marked with dashing brushwork and a fresh sketchy quality, which he apparently learned from Sully, but others often fall into a dull monotony. Toward the close of his life a paralytic stroke curtailed his painting. He died in Philadelphia.

John Haviland

38.82 the architect James Elmes. In 1816 he settled in Philadelphia, which was to remain his home for the rest of his life. Haviland's most famous work was his Gothic design for the Pennsylvania Eastern State Penitentiary, built in the

John Haviland (1792–1852) was born in Somersetshire, England. After attending the local schools he went to London and studied with

years 1823 to 1829. It was at that time one of the largest construction jobs ever undertaken in this country. The building, which still stands, covers approximately ten acres, and its outer walls of gray granite are 12 feet thick at the ground level, some 30 feet high, and 670 feet long on each side of the square. In addition to this penitentiary, Haviland designed prisons for New Jersey, Missouri, and Rhode Island. His contribution to New York was "The Tombs," the city courtrooms and prison formally known as the Halls of Justice. Its Egyptian façade was the greatest example of that style of architecture in this country. Haviland also designed the United States Navy Home at Norfolk, Virginia, and the Deaf and Dumb Asylum in Philadelphia (now occupied by the Philadelphia Museum school).

Haviland may also be credited with inaugurating the first formal courses in professional training for architects in the United States. In 1836 he was one of the founders of the Institution of American Architects (forerun-

ner of the American Institute of Architects), and later he was elected an honorary member of the Royal Institute of British Architects.

This picture was painted in 1828, when Haviland was thirty-six. In the background is an architectural drawing of the façade of the Eastern State Penitentiary, then nearing completion. On the desk lies a sketch of its revolutionary radial ground plan. His right hand holds a pair of calipers and rests on a copy of James Stuart's and Nicholas Revett's *Antiquities of Athens*. The picture is one of Neagle's best works.

Oil on canvas, 33 x 26 in.

Signed and dated (on the book): J. N. 1828. Inscribed (on the lining canvas): Portrait of John Haviland/ Architect/ Painted by John Neagle/ Philad^a 1828.

REFERENCE: A. T. Gardner, *Met. Mus. Bull.*, XIV (1955), pp. 103-108.

EXHIBITED: Metropolitan Museum, 1939, *Life in America*, no. 90; National Academy of Design, New York, 1942, *Our Heritage*, no. 12; Metropolitan Museum, 1943, *The Greek Revival in the United States*, no. 37.

Ex COLL.: John Braun, Philadelphia; [Ferargil Galleries, New York].

PURCHASE, ALFRED N. PUNNETT ENDOWMENT FUND, 1938.

Captain John Walsh

08.229

Captain Walsh (1743-1828) came from his native Dublin to Philadelphia in 1765 and was employed there by a firm of shipowners. During the Revolution he commanded armed privateers and captured several British ships. In an engagement off Sandy Hook on July 7, 1778, he was wounded, captured by the British, and confined in a prison ship anchored in Wallabout Bay. He managed to escape from the British and rejoined the American Naval forces. He died in Philadelphia.

This portrait is said to have been commissioned by Walsh's grandson Lieutenant Colonel



Maurice Fagan. According to the descendants of Captain Walsh, the picture was painted from a daguerreotype; since the daguerreotype was not invented until after Walsh's death, perhaps Neagle copied a miniature or a daguerreotype of an earlier painting. Neagle's Blotter reveals that he often painted post-mortem portraits; it is possible that this picture is one of these.

Oil on canvas, 36 x 29 in.

REFERENCES: L. E. Fagan, letter in Museum Archives (March 20, 1924), gives information on the subject and history of the painting // *Exhibition of Portraits by John Neagle*, cat. (1925), p. 122, no. 96, says it was based on a daguerreotype.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1925, *Exhibition of Portraits by John Neagle*, no. 96.

EX COLL.: Lt. Col. Maurice E. Fagan, Philadelphia (by 1865–1900); [New York art market, 1906]; Mr. and Mrs. Frederick S. Wait.



08.229

GIFT OF MR. AND MRS. FREDERICK S. WAIT, 1908.

Charles Cromwell Ingham

BORN 1796; died 1863. Ingham was born in Dublin and was trained at the Dublin Institution and by William Cuming, who was considered the best local painter of ladies' portraits. He arrived in New York in 1816 and soon became not only a successful portrait painter, but also, through his association with the founding of both the National Academy of Design and the Century Club, a power in the New York art world. Ingham's manner of painting was quite different from that of most American artists of his time—it consisted of laborious glazings and a minute attention to textures and details of costume. Although he made marked progress in his early years, working always for an almost impossible perfection, he never quite attained full mastery in drawing, and his color schemes occasionally got out of hand. His style is apparently the product of two provincialisms: the academic provincialism of the Dublin art schools, where he was trained to admire the work of Sir Martin Archer Shee, the most famous Irish portrait painter of the early nineteenth century, and the provincialism of his patrons in New York, whose aesthetic interests began and ended in realism.

A full-dress Ingham portrait stands out in a peculiar way when hung in a gallery of portraits by his contemporaries. The contrast makes it easy to understand why his paintings attracted so much attention when they were exhibited at the National Academy of Design in New York. Ingham's portraits, with their painstaking attention to details of dress, appealed particularly to women, who liked his faithful recording of their velvets and satins and their feathery finery as much as his smooth flattery of their faces. Ingham was famous for his carefully painted millinery and yard goods, and any Pearl Street dry-goods merchant could quote prices on them. With plenty of time at their disposal and wardrobes of Parisian splendor, the elegant belles and young matrons of New York kept him steadily at work for almost fifty years. Ingham also painted many portraits of men, but their limited posing time and drab clothing did not give sufficient scope for his peculiarly laborious talents. His best works have a curious charm, the result of his endless care in giving them their high finish, but many of the portraits he produced after his prime are perfunctory and uninspired.

Amelia Palmer

50.220.1

Amelia Palmer was the daughter of Amos Palmer, a wealthy importer of hardware and a member of the Palmer family of Stonington, Connecticut. The exhibition of this painting at the National Academy of Design in 1830 furnished an anonymous poet with an opportunity to rake Ingham over the coals. The poem, in doggerel verse, was printed as an eight-page pamphlet, with a title page misleadingly designed to look like an Academy exhibition catalogue. It was called *The National Academy of Arts and Design, Fifth Annual Exhibition*, and it purported to be a review of the whole show, but, though padded out with verses on other pictures, the entire central section was an attack on Ingham's paintings in general and on the portrait of Amelia Palmer in particular:

Comes forth a little girl with flowers
From out the cool and shady bowers,
Why washed she not her face and arms
Before she thus exposed her charms?
Bricky lights and shadows dun,
Are but a libel on the sun;
He never throws such dingy ray,
When beauty meets him in the way.

Perhaps the author can never be definitely

identified, but he was most probably MacDonald Clarke, a familiar street character and eccentric of the time, known as the "mad poet," who was given to writing poems criticizing current events in New York and having them published at his own expense.

In 1831 the National Academy, hard pressed to find new pictures for the annual show, put on its first "Retrospective Exhibition," made up of paintings that had been shown in the five preceding years. Ingham again tempted the critics, by a second display of the portrait of Amelia Palmer, but this year the criticism was less severe. The *New York Mirror* wrote: "A fair fresh sweet face, and the form beautiful with the soft light shed down through the branches. The surrounding scenery is too sombre, and seems to have received little attention. It is to be regretted that the landscape could not be filled up and finished. The figure is charming. Look at her hat filled with flowers. How light, fresh and full of summer associations. . . . we do not pretend to judge whether these bright and very highly finished portraits by Ingham are precisely what they ought to be; but as a colorist, he has no superior within our knowledge. His faces are not only perfectly soft and brilliant but animated and



50.220.1

expressive." The portrait is probably one of Ingham's best works; it is possibly his masterpiece. It is an interesting combination of portrait, still life, and landscape, creating a typical "fancy" subject of the period.

Oil on canvas, $67\frac{7}{8} \times 53\frac{1}{4}$ in.

REFERENCES: *The National Academy of Arts and Design, Fifth Annual Exhibition* (1830) // *New York Mirror*, VIII (May 7, 1831), p. 350

// *New York Post* (May 7, 1831) // A. T. Gardner, *Met. Mus. Bull.*, x (1952), pp. 245ff.

EXHIBITED: National Academy of Design, New York, 1830, no. 136 (as Full Length Portrait of a Little Girl with Flowers); and 1831, *Retrospective Exhibition*, no. 5 (as Full Length of a Little Girl with Flowers); Stuyvesant Institute, New York, 1838, *Exhibition of Select Paintings by Modern Artists* (Dunlap Benefit Exhibition), no. 34 (as Full Length of a Lady with a hat full of flowers, and surrounded by a landscape).

GIFT OF COURTLANDT PALMER, 1950.

Mrs. David Cadwallader Colden

22.45.2

Mrs. Colden (1796-1877) was Frances Wilkes before her marriage. She was the daughter of the banker Charles Wilkes (see portrait on p. 85), and aunt of the donor. Her husband, a prominent lawyer and the friend and patron



02.7.1



22.45.2

of many New York artists and writers, was the great-grandson of Cadwallader Colden (see portrait on p. 10).

Oil on canvas, oval, 28¾ x 23¾ in.

Signed and dated (on the back): By C. C. Ingham/ 1830/ N. Y.

REFERENCE: A. T. Gardner, *Met. Mus. Bull.*, x (1952), p. 245.

BEQUEST OF GRACE WILKES, 1922.

The Flower Girl

02.7.1

The Flower Girl, said to be a portrait of Marie Perkins of New Orleans, was painted in 1846. It is heavily sentimental, in the Victorian romantic manner. As a fanciful mid-nineteenth-century work, it is hardly surpassed. It was considered one of the chefs-d'oeuvre of the Sturges collection, and it ranks among Ingham's best and most characteristic paintings.

Oil on canvas, 36 x 28⅞ in.

Signed and dated (on basket handle): C. C. Ingham. 1846.

REFERENCES: *The Crayon*, III (1856), p. 58 // H. T. Tuckerman, *Book of the Artists* (1867),

p. 69 // A. T. Gardner, *Met. Mus. Bull.*, x (1952), p. 253 // J. C. Taylor, *William Page—The American Titian* (1957), p. 37, discusses this picture.

EXHIBITED: National Academy of Design, New York, 1847, no. 147 (as *The Flower Girl*; lent by Jonathan Sturges); Metropolitan Mu-

seum and National Academy of Design, New York, 1876, *Centennial Loan Exhibition of Paintings*, no. 262.

EX COLL.: Jonathan Sturges (by 1847); the Sturges family.

GIFT OF WILLIAM CHURCH OSBORN, 1902.

Asher Brown Durand

BORN 1796; died 1886. Although Thomas Cole had been painting landscapes for ten years when Asher Durand first became interested in painting the American countryside, Durand is considered one of the founders of the Hudson River School. Born of Huguenot stock at Jefferson Village (now Maplewood), New Jersey, he learned the essentials of engraving in the shop of his father, a watchmaker and silversmith. Apprenticed in 1812 to the engraver Peter Maverick of Newark, Durand soon surpassed his master, and at the termination of his service in 1817 he became a member of the firm. This partnership lasted but three years; it was dissolved out of jealousy when Durand was awarded a commission to engrave Trumbull's Declaration of Independence, a work that was to occupy him for three years and was to earn him the reputation of being the foremost engraver in America. In addition to engraving portraits for James Herring's and James Longacre's *National Portrait Gallery* (1834–1839), Durand produced engravings after well-known paintings for use in gift book annuals, and plates for bank notes and other commercial documents. In "fancy" subjects, he won acclaim with his engravings of Musidora, and Ariadne after John Vanderlyn (see below).

Encouraged by Luman Reed (see portrait below), an important patron of American art, to devote his time to painting, Durand abandoned engraving. "Mr. Durand has almost relinquished the graver," the *New York Mirror* reported in May 1836. "Perhaps he thinks he cannot go beyond his Ariadne. No one else can." Durand's earliest paintings are largely routine, uninspired portraits of the type often encountered in American painting of this period. Turning to landscape painting, Durand deplored his residence in New York City: "This miserable little pen," he wrote, "enclosing 250,000 human animals or more, should no longer hold me to swell the number." At first he sketched in the woods near Hoboken, New Jersey, just across the Hudson from New York, but soon, under the influence of his friend Thomas Cole, he traveled farther afield, drawing and painting views along the Hudson and in the White Mountains, the Catskills, the Adirondacks, and the Berkshires.

With the financial assistance of Jonathan Sturges, Durand went abroad in 1840 with Thomas Rossiter, John Casilear, and John F. Kensett. He made the traditional tour of the galleries in London, Paris, Rome, and Florence, and although he expressed the opinion that Claude Lorrain had "little imagination," he soon began to copy his unusual lighting effects. On his return to the United States after a year, Durand continued to paint from nature sketches which he then combined within a veil of Claudian light to achieve the large studio pieces that bolstered his reputation among the growing band of enthusiastic collectors in New York.

Durand's training as an engraver gave his works a crystalline clarity and precision that made them especially appealing as faithful reproductions of nature. His approach to landscape painting is set forth in his "Letters on Landscape Painting," which appeared during 1855 in *The Crayon*, a short-lived periodical devoted to the fine arts, which was published by his son.

Throughout his career, Durand was active in a number of the infant art institutions in New York. A founding member of the National Academy of Design, he exhibited there annually from 1826 until the early 1870's; after the resignation of Samuel Morse, he served as its second president, from 1845 until 1861. He was also a member of the Sketch Club, out of which emerged the Century Club. In 1869 he retired from the city to a country studio in the town of his birth.

Ariadne

John Vanderlyn painted his *Ariadne* in Paris in 1812. After it was exhibited in New York, Durand bought it with the intention of engraving it. "Notwithstanding that the original paint-

97.29.2

ing was always before him in his studio," Durand's son wrote in 1894, "he did not begin the work until he had made a reduced copy of it in colour of the size of the intended engraving, which he executed in a masterly manner, especially in accuracy of drawing and modeling, as well as in conveying the tone or effect of the original." This copy of Vanderlyn's *Ariadne* was painted during the early 1830's; Durand's engraving (of which there is an example in the Museum's print collection) was issued late in 1835 or early in 1836. Durand kept the Vanderlyn original about twenty years, selling it finally at auction for \$5000 to the Philadelphia collector Joseph Harrison, whose widow later gave it to the Pennsylvania Academy of the Fine Arts, Philadelphia.

Oil on canvas, 17 $\frac{1}{8}$ x 19 $\frac{3}{8}$ in.

REFERENCES: H. T. Tuckerman, *Book of the Artists* (1867), p. 128 // J. Durand, *The Life and Times of Asher B. Durand* (1894), pp. 76f.



EXHIBITED: Century Association, New York, 1943, *Asher B. Durand*, no. 12.

EX COLL.: Asher B. Durand (sale, Ortgies' Art Gallery, New York, April 14, 1887, no. 393); Samuel P. Avery.

GIFT OF SAMUEL P. AVERY, 1897.

Luman Reed

63.36

Credited with having made native art fashionable, Luman Reed (1785–1836) must be numbered among the great patrons of American art during the nineteenth century. Reed started his career as a clerk in a country store near Albany and advanced, by the age of twenty-eight, to become a partner in a wholesale grocery house in New York City. With business activity stimulated by the opening of the Erie Canal, Reed accumulated a substantial fortune between 1815 and 1832. He built a large mansion in lower Manhattan and proceeded to purchase from the dealer Michael Paff a collection of doubtfully attributed “old masters,” but realizing that these golden-toned treasures were grossly overrated, he quickly disposed of them and turned to contemporary American art. After making his first purchases at the 1834 exhibition of the National Academy of Design, he embarked on a career of artistic patronage unprecedented in New York, showing particular interest in the works of Asher B. Durand, Thomas Cole, William S. Mount, and George Flagg. He commissioned Durand to paint portraits of Henry Clay and Andrew Jackson, and soon extended his order to include a series of all the American presidents; later he encouraged Durand to turn his attention to landscape. Learning that Thomas Cole desired to paint *The Course of Empire*, he commissioned this series of five pictures, now in the New-York Historical Society. He bought several works from Mount and provided funds for Flagg to study in Europe. Reed quickly assembled an impressive collection, and soon turned the third floor of his home into a picture gallery, which he opened to visitors one day a week.

Reed died prematurely in 1836. As a testimonial, a group of merchant-collectors who



63.36

had been inspired by his example subscribed funds to buy his collection, and in 1844–1845 the New York Gallery of Fine Arts was established. After being shown in various places, including Vanderlyn's Rotunda, the collection was deposited with the New-York Historical Society in 1858.

Durand painted several portraits of Reed, among them one done in 1835 for Jonathan Sturges, his business partner. In 1895 Sturges's children presented this picture to the New York State Chamber of Commerce, of which organization Reed was a member from 1834 to his death. Daniel Huntington proclaimed Sturges's portrait of Reed a “faithful likeness,” and Reed himself wrote to Durand in 1835: “[Sturges] has got it home and it is hung up; it stands the tests of the critics; even Paff says that it is first-rate, and he, you know, spares nobody but the old masters.” A similar portrait was presented by Durand to the New York Gallery of Fine Arts and passed with that collection to the New-York Historical Society. The Museum's portrait appears to be yet a third version. When one of these por-

traits was shown at the National Academy in 1836, the *New York Mirror* called it "a true representation" and said, "Mr. Durand has in this image . . . stamped himself as a portrait-painter of the first order."

Oil on canvas, $30\frac{1}{8} \times 25\frac{3}{8}$ in.

REFERENCES: *New York Mirror* (June 25, 1836), p. 414, identifies the Portrait of a Gentleman, no. 154 in the 1836 annual exhibition of the National Academy, as a likeness of Luman Reed // J. Durand, *The Life and Times of Asher B. Durand* (1894), p. 114 // D. P. Parker, letters in Museum Archives (1963), gives information about Reed and this portrait.

EXHIBITED: National Academy of Design, 1836, no. 154 (as Portrait of a Gentleman; possibly our version).

EX COLL. descendants of Luman Reed.

BEQUEST OF MARY FULLER WILSON, 1963.



15.30.59

The Beeches

15.30.59

Although some of Durand's smaller compositions were done from nature, his monumental landscapes were painted in his studio. There, his training as an engraver enabled him to transform his quick sketches into painstakingly detailed reproductions of nature. Tuckerman offered unqualified praise: "There is great individuality in Durand's trees. This is a very desirable characteristic for an artist who deals with American scenery. No country boasts more glorious sylvan monarchs; . . . each genus presents novel specimens eminently worthy of accurate portraiture. . . . A rich variety of magnificent forest trees have survived the demolition of the wilderness, and their felicitous introduction constitutes one of the most effective points in American landscape."

Durand made a series of paintings of beeches illustrating, according to Tuckerman, Gray's line, "At the foot of yonder beech." In an essay in 1849, Tuckerman described one of these paintings, which may have been this picture: "In the foreground are two noble trees, a beech and a linden—the latter with a fine mossy trunk. . . . Down a dusty path a farmer is loitering behind his flock of sheep. A river, calm and lucent, slumbers in the midst of the scenery, and beyond are groves, meadows, and a village; a mountain range forms the back-ground. . . . The artist has depicted . . . the brooding haze noticeable in our climate at the close of a sultry day during a drought."

According to Daniel Huntington, who delivered a memorial address on Durand in 1887, this picture was painted for Abraham M. Cozzens, at one time president of the American Art-Union. Referring to it, Huntington noted that Durand had "won great applause" when it was initially shown: "I remember well how the groups of artists gathered in front of it on varnishing day at the Academy, warmly discussing its merits and expressing their admiration." The painting was described as one of Durand's best pictures when it appeared in the Cozzens sale in 1868.

Oil on canvas, $60\frac{3}{8} \times 48\frac{1}{8}$ in.

Signed and dated (at lower left): A. B. DURAND/
1845.

REFERENCES: H. T. Tuckerman, *Sketches of Eminent American Painters* (1849), pp. 85f. // *The Crayon*, III (1856), p. 123, mentions this picture as part of the Cozzens collection // H. T. Tuckerman, *Book of the Artists* (1867), p. 193; p. 623, lists it as part of the A. M. Cozzens collection // D. O. C. Townley, *Scribner's Monthly*, II (1871), p. 43 // D. Huntington, *Asher B. Durand—A Memorial Address* (1887), p. 33 // J. Durand, *The Life and Times of Asher B. Durand* (1894), p. 173, calls it *Passage through the Woods* and dates it 1846; says it was acquired by Jesup at the Cozzens sale.

EXHIBITED: Metropolitan Museum, 1946, *The Taste of the Seventies*, no. 93.

EX COLL.: Abraham M. Cozzens (1845; sale, Leavitt, Strebeigh & Co., New York, May 22, 1868, no. 29, as *The Beeches—Sunset*, 48 x 62 [sic]); Morris K. Jesup.

BEQUEST OF MARIA DEWITT JESUP, 1915.

Landscape—Scene from “Thanatopsis”

11.156

For many years this picture was known by the title *Imaginary Landscape*, which it was given when it came to the Museum. It is signed and dated 1850 and may be convincingly identified as the *Landscape—Scene from “Thanatopsis”* exhibited at the National Academy of Design in that year. It was inspired by William Cullen Bryant's poem, several lines from which were quoted in the catalogue of the exhibition:

Rock-ribb'd, and ancient as the sun,—the vales
Stretching in pensive quietness between;
The venerable woods—rivers that move
In majesty, and the complaining brooks
That make the meadows green; and, pour'd
 round all,
Old ocean's grey and melancholy waste,—
Are but the solemn decorations all
Of the great tomb of man.

At the time of the exhibition, the *Bulletin of the American Art-Union* called the picture “a carefully wrought and highly finished landscape . . . full of that mild and gentle beauty which makes us regret its position in the midst of so many glaring and obtrusive works.” A critic in the *New York Mirror* singled out for comment “some charming landscapes by Durand, one of them on the moral theme of *Thanatopsis*, which never struck us as a subject suggestive of pictures, but [of which] the artist has made a truly fine picture. . . .” After this exhibition the picture was acquired by the American Art-Union and was distributed in the same year to one of its subscribers. Durand's son gave its subsequent history: “Afterwards, partially repainted by my father, [it] was bought by Mr. B. F. Gardner, and is now in the possession of Mr. Pierpont Morgan.”

In his “*Letters on Landscape Painting*,” Durand quoted “*Thanatopsis*,” advising his imaginary student:

Go forth, under the open sky, and list
To Nature's teachings, while from all around—
Earth and her waters, and the depths of air—
Comes a still voice.

Although many of the details in this picture were based on sketches from nature, the composition represents no scene Durand could ever have viewed. Monumental and panoramic, in the best tradition of the Hudson River School, it is also, like much of the poetry and fiction of the period, an excursion into the Gothic world of romance. From the lone goat that feeds among the ruins in the foreground to the crenellated castle and crocketed chapel in the distance, an eerie stillness and timelessness pervade the scene.

Oil on canvas, 39½ x 61 in.

Signed and dated (at lower left): A. B. Durand, 1850.

REFERENCES: *Bulletin of the American Art-Union* (May 1850), pp. 20f.; (Dec. 1850), p. 171, no. 198, lists this painting as *Thanatopsis*; gives its size as 60 x 39 in.; says it was distributed to Frank Moore, New York; quotes several lines from Bryant's poem // *New York Mirror* (April 13, 1850) // H. T. Tuckerman,



11.156

Book of the Artists (1867), p. 196, erroneously states that it was in the Artists' Fund Sale in 1865 // D. O. C. Townley, *Scribner's Monthly*, 11 (1871), p. 43 // J. Durand, *The Life and Times of Asher B. Durand* (1894), p. 174, gives its history; lists it among paintings done in 1850.

EXHIBITED: National Academy of Design, New York, 1850, no. 138; American Art-Union, New York, 1850, no. 198; Century Association, New York, 1943, *Asher B. Durand*, no. 14; Art Institute of Chicago and Whitney Museum of American Art, New York, 1945, *The Hudson River School*, no. 95 (as Imaginary Landscape); Hudson River Museum, Yonkers, New York, 1954, *The Hudson River School, 1815-1865*, no. 23 (as Imaginary Landscape).

ON DEPOSIT: Virginia Museum of Fine Arts, Richmond, 1947-1952.

EX COLL.: American Art-Union, New York (1850); Frank Moore, New York (1850-?); unknown owner (sale, collection consigned to Mr. S. P. Avery, Leeds' Art Galleries, New York, Dec. 28, 1866, no. 47a, as "Thanatopsis, the well-known picture," \$1350); B. F. Gardner (1866-?); J. Pierpont Morgan (before 1894-1911).

GIFT OF J. PIERPONT MORGAN, 1911.

High Point: Shandaken Mountains

77.3.1

This painting shows a scene near Kingston, New York. It was painted for the New York collector Nicholas Ludlum in 1853.

In his "Letters on Landscape Painting," published in *The Crayon*, Durand discussed the introduction of figures in landscapes, such as the couple at the right: "A Landscape

with figures, introduced merely for pictorial effect, without enhancing the meaning, may render the picture more beautiful and more artistic, and yet amount to little more than a sort of human cattle piece; and whenever the human figure becomes paramount . . . it is no longer legitimate landscape. . . . But when the human form exerts an influence in unison with the sentiment of inanimate nature, increasing its significance without supplanting it, the representative character of the landscape is not affected."

Oil on canvas, 32¾ x 48 in.

Signed and dated (at lower left): A. B. Durand 1853.

REFERENCE: J. Durand, *The Life and Times of Asher B. Durand* (1894), p. 175.

EXHIBITED: National Academy of Design, New York, 1853, no. 390 (lent by N. Ludlum); Newark Museum, 1930-1931, *Development of American Painting, 1700 to 1900* (no cat.); Century Association, New York, 1943, *Asher B. Durand*, no. 13.

BEQUEST OF SARAH A. LUDLUM, 1877.

In the Woods

95.13.1

Like *The Beeches*, Durand's monumental *In the Woods* was painted in his studio from sketches drawn from nature. Painted in 1855, it was called "the finest of the artist's works" in *The Crayon* in the following year. The picture is so arranged as to draw the eye of the spectator into the recesses of the virgin wood. "His affinity with nature," Tuckerman wrote of Durand, "is akin to that of Wordsworth and Bryant."

It is perhaps this picture that Tuckerman described at length: ". . . so characteristic is each tree, so natural the bark and foliage, so graphic the combination and foreground, that the senses and the mind are filled and satisfied with this purely sylvan landscape. Mark the spreading boughs of that black birch, the gnarled trunk of this oak, the tufts on yonder pine, the drooping sprays of the hemlock, and the relief of the dead tree—is it not exactly



77.3.1

such a woodland nook as you have often observed in a tramp through the woods? Not a leaf or flower on the ground, not an opening in the umbrageous canopy, not a mouldering stump beside the pool, but looks like an old friend; it is a fragment of the most peculiar garniture that decks the uncleared land of this continent."



95.13.1

In the same year in which this picture was painted Durand offered advice in his "Letters on Landscape Painting": "Proceed then, choosing the more simple foreground objects—a fragment of rock, or trunk of a tree; choose them when distinctly marked by strong light and shade, and thereby more readily comprehended . . . Paint and repaint until you are sure the work represents the model—not that it merely resembles it."

In the Woods was painted for Jonathan Sturges, one of the leading collectors of the period. Although most contemporary critics called the picture one of Durand's finest, the *New York Daily Tribune* for May 7, 1855, complained: "Ashy tints prevail too much and deaden the light, which should offer broader contrasts by the opposition of sun and shade." Sturges did not agree. John Durand recorded that two years after Sturges acquired the picture he "enclosed a cheque for two hundred dollars in a note to my father in which he says, 'I desire to add to the price of the wood picture. The trees have grown more than the worth of the sum since 1855'."

Oil on canvas, 60¾ x 48 in.

Signed and dated (at lower right): A. B. Durand/ 1855.

REFERENCES: *New York Daily Tribune* (May 7, 1855), p. 7 // *Knickerbocker Magazine* (May 1855), p. 507 // *The Crayon*, III (1856), p. 58 // H. T. Tuckerman, *Book of the Artists* (1867), pp. 189f. // D. O. C. Townley, *Scrib-*

ner's Monthly, II (1871), p. 43 // D. Huntington, *Asher B. Durand—A Memorial Address* (1887), p. 34 // J. Durand, *The Life and Times of Asher B. Durand* (1894), p. 175 // A. Burroughs, *Limners and Likenesses* (1936), p. 148.

EXHIBITED: National Academy of Design, New York, 1855, no. 113; Paris, 1867, *Exposition Universelle*, no. 14; Baltimore Museum of Art, 1940, *Romanticism in America*; Century Association, New York, 1943, *Asher B. Durand*, no. 11.

GIFT IN MEMORY OF JONATHAN STURGES BY HIS CHILDREN, 1895.

Summer Afternoon

15.30.60

In 1867 Tuckerman complained: "Of late years the public have enjoyed comparatively few opportunities of examining a fresh landscape by Durand, for the reason that his works pass at once from his studio to the fortunate owner." One of these purchasers was Morris K. Jesup, who bought this picture from Durand in 1865. Of it Tuckerman wrote: "One of the latest of his pictures . . . represents a quiet landscape, with water, meadow, trees, and cattle, all bathed in the soft, calm, and mellow light of a warm day, after the fierce heat of noon has subsided, and before the breeze of evening stirs the foliage. . . . the details of the scene are exquisitely true, but the surpassing charm is that delicate and deep feeling which revives, as we gaze, the absolute sensation, and above all the *sentiment* of nature, under this aspect—a quality and a distinction which none of our scenic artists possess in so high a degree as the venerable friend of Cole."

In the precise delineation of the trees in the middle distance and the flora of the foreground, Durand showed the influence of his early training as an engraver. In marked contrast to this, however, the more sketchily rendered elements of the background landscape create remarkable effects of aerial perspective. In his "Letters on Landscape Painting," Durand wrote: "Atmosphere is, as you know, a veil or medium interposed between the eye and all visible objects—its final influ-



ence is to obscure and to equalize. It is *felt* in the foreground, *seen* beyond that, and *palpable* in the distance. It spreads over all objects the color which it receives from the sky in sunlight or cloudlight . . . the degrees of clearness and density, scarcely two successive days the same—local conditions of temperature—dryness and moisture—and many other causes, render anything like a specific direction impracticable. I can do little more than urge on you the constant study of its magic power, daily and hourly, in all its changes, at times shortening, at others lengthening, the space before you.”

Oil on canvas, 22½ x 35 in.

Signed and dated (at lower center): A. B. DURAND/ 1865.

REFERENCES: H. T. Tuckerman, *Book of the Artists* (1867), p. 195 // B. Burroughs, *Met. Mus. Bull.*, x (1915), p. 64.

EXHIBITED: Metropolitan Museum and National Academy of Design, New York, 1876, *Centennial Loan Exhibition of Paintings*, no. 182; Century Association, New York, 1943, *Asher B. Durand*, no. 15; Metropolitan Museum, 1958–1959, *Fourteen American Masters* (no cat.).

BEQUEST OF MARIA DEWITT JESUP, 1915.

John Quidor

BORN 1801; died 1881. Quidor was a native of Tappan, New York, but in 1811 he moved with his family to New York City. He was for a short while apprenticed to the portrait painter John Wesley Jarvis, but no trace of Jarvis's manner is to be found in his work. Little is known of Quidor's life and career; his curious pictures suggest that he was a singular man. His individual vision and skillful, if untrained, hand gave his pictures a power and style unlike that of any other American painter of the time.

Quidor is first listed in the New York city directory in 1827, as a portrait painter. When he exhibited three paintings at the National Academy of Design in the following year, a critic asserted, "As a general painter, as an original genius, Mr. Quidor is vastly superior to Mr. Inman," with whom Quidor had worked in Jarvis's studio. Quidor never enjoyed any great success; he apparently earned his living painting signs, banners, and ornamental panels for fire engines and steamboats, but he established a small reputation with the few paintings that were exhibited to the public.

Although Quidor did not exhibit at the National Academy from 1830 to 1838, these were his most productive years. During this period most of his easel pictures were inspired by passages from Washington Irving. Of his work John Baur wrote: "It was informed with an earthy humor and immense gusto which seem, in retrospect, a true reflection of at least one side of the period which produced him But where Irving's satirical exaggerations were accepted, Quidor's were not. What was permissible [sic] in letters . . . was not tolerated in painting where the canon of realism held stricter sway."

Quidor's name appears in the New York city directories through 1836, but is absent from 1837 to 1850. During this period he abandoned his earlier style and did a series of huge Biblical paintings in the manner of Benjamin West. From 1851 to 1868 Quidor's name again appeared in the directories. At this time he returned to genre subjects, but his color became restricted to glazes of pale reds and greens against a brown background. His last known signed and dated work was painted in 1867. Shortly after this Quidor moved to the home of his daughter in Jersey City. According to one of his obituaries, he painted nothing during the last decade of his life.

The Wall Street Gate

61.79

This picture, painted in 1833, has also been called *The Vigilant Stuyvesant's Wall Street Gate* and *Peter Stuyvesant Entering Wall Street Gate*. The subject was suggested by a passage in some editions of Washington Irving's *History of New York* by *Diedrich Knickerbocker*.

It reads in part: "The next care of the vigilant Stuyvesant, was to strengthen and fortify New Amsterdam. For this purpose he reared a substantial barrier from river to river, being the distance of full half a mile!—a most stupendous work, and scarcely to be rivalled in the opinion of the old inhabitants, by the great wall of China."

61.79



Though this picture has suffered some damage, it still demonstrates Quidor's skill with the brush as well as his imaginative powers. The scene is the yard of a tavern just outside the City Gate. Quidor's fantastic and grotesque imagination is perfectly suited to depicting Irving's satirical and comic characters. In the center of the picture is Anthony Van Corlear sounding a blast on his famous trumpet, announcing the approach of Peter Stuyvesant, who is just coming through the gate. The trumpet has attracted the attention of troops of children and has aroused the hunter from dozing in the ditch. Quidor must have been familiar with some paintings by Dutch and Flemish little masters, since there are in this picture many touches of brushwork and design that can only have been drawn from such a source. Thomas B. Carroll, a former owner, at one time owned as many as eight works by Quidor.

Oil on canvas, $27\frac{1}{8} \times 34\frac{3}{8}$ in.

Signed and dated (at lower left): John Quidor Painter/ 1833.

REFERENCES: *Collection of W. E. D. Stokes and Others*, sale cat. (1927), p. 37, no. 79, erroneously states that the painting is dated 1863 // A. Burroughs, *Limners and Likenesses* (1936), p. 154, suggests the composition was influenced by Dutch or Flemish prints; says it is dated 1863 // *Collection of O. P. and*

M. J. Van Sweringen, sale cat. (1938), no. 825, erroneously gives its dimensions as 30×37 in. // J. I. H. Baur, *John Quidor* (1942), p. 11, discusses it and quotes an unidentified newspaper clipping in the New York Public Library that erroneously states it was painted for "John Nicholls, one of the early governors," in 1629; p. 50, no. 7 // J. T. Flexner, *That Wilder Image* (1962), p. 25, describes it and points out the obscure reclining figure and dog in the center foreground.

EXHIBITED: Brooklyn Museum, 1897, *Opening Exhibition*, no. 552 (as The Vigilant Stuyvesant, Wall Street Gate).

ON DEPOSIT: Brooklyn Museum, 1898-1913 (as The Vigilant Stuyvesant's Wall Street Gate).

EX COLL.: Thomas B. Carroll, Saratoga, New York (sale, American Art Association, New York, May 22, 1895, no. 136); Henry T. Chapman (sale, Anderson Galleries, New York, Jan. 27, 1913, no. 165); W. E. D. Stokes (sale, Anderson Galleries, New York, April 9, 1929, no. 79); [Vose Galleries, Boston, 1929]; O. P. and M. J. Van Sweringen, Hunting Valley, Ohio (sale, Parke-Bernet, New York, Oct. 27, 1938, no. 825); [Vixseboxse Art Gallery, Cleveland, 1938]; John C. Myers (by 1942); Roy Neuberger, New York.

GIFT OF ROY NEUBERGER, 1961.

Henry Inman

BORN 1801; died 1846. Inman was born in Utica, New York. He received his first instruction in art there from an itinerant drawing master. In 1812 he moved with his family to New York City, and two years later John Wesley Jarvis took him as an apprentice. He proved so apt a pupil that Jarvis soon put him to work as a collaborator, Jarvis doing the head and Inman finishing the costume and background. Dunlap recorded that in this way they were able to complete six portraits a week. As late as 1822 Inman was listed as Jarvis's pupil, but by 1823 he had established himself independently.

Before long Thomas Seir Cummings became his pupil; in 1826 the two formed a partnership that lasted until 1828, when Cummings broke off to become a specialist in miniature painting. Inman was one of the founders of the National Academy of Design and became its first vice-president in 1827.

Despite his success in New York, Inman moved to Philadelphia in 1831 and became a partner with Cephas G. Childs in a lithographic firm. Although Sully was then near the zenith of his career, Inman secured many commissions for portraits during his three years in the city. In 1834 he returned to New York, which was to remain his home for the rest of his life. In 1844 he went to England to execute what was to be his last important commission—portraits of William Wordsworth (University of Pennsylvania, Philadelphia) and Thomas Macaulay (Pennsylvania Academy of the Fine Arts, Philadelphia). He died in New York a few months after his return.

As his self-portrait (Pennsylvania Academy of the Fine Arts, Philadelphia) shows, Inman was attractive and handsome, and his genial personality won him many friends and patrons. Noted for his unusual versatility, he painted highly flattering likenesses as well as landscapes, genre subjects, and miniatures. Although his own financial success depended largely on portraits, he deplored the restricted range of subject matter to which American artists could profitably turn their attention. "I tell you, sir," he once said to the critic Charles E. Lester, "the business of a few generations of artists in this country, as in all others, is to prepare the way for their successors; for the time will come when the rage for portraits will give way to a higher and purer taste."

Inman's portraits were marked by a softness and sweetness which, although pleasing to his patrons, made many of them weak and monotonous and prevented him from rising to the first rank as a portrait painter.

The Museum owns a portrait of Inman by his pupil Jacob Lazarus (see Vol. II).

The Young Fisherman

95.17.3

Inman painted small figure pieces like this as a relief from the constant demands of his patrons for portraits. The subject is treated in a romantic and sentimental manner; the Byronic infant with his fishing rod is representative of the kind of "fancy" subject that became popular for illustrating gift books during the second quarter of the nineteenth century. This picture, presumably painted about 1829 or 1830, was engraved by George B. Ellis and was published in *The Atlantic Sou-*

venir in 1830 as *The Sailor Boy*. Inman was paid twenty-five dollars for permitting it to be engraved. In his account of American engraving the critic John Neal remarked: "... it is a capital engraving, though wiry. The right foot is exceedingly well done, but the chest is that of a dwarf—such breadth and muscle, however, we should attribute to the painter—for engravers are pretty sure to copy things faithfully." Neal's criticism is just, for there seems to be something wrong with the proportion of the torso.

Oil on wood, 13¼ x 9⅝ in.



95.17.3

REFERENCES: T. Bolton, *Art Quarterly*, Supplement to III (1940), p. 415, no. 174, lists this painting as Fisher Boy // H. E. Dickson (ed.), *Observations on American Art, Selections from the Writings of John Neal* (1943), p. 65.

EXHIBITED: Metropolitan Museum, 1945, *William Sidney Mount and His Circle*, no. 25; Munson-Williams-Proctor Institute, Utica, New York, 1948, *Arts of Early Utica* (no cat.).

GIFT OF SAMUEL P. AVERY, 1895.

William Charles Macready 06.195

This portrait of the English actor William Macready (1793–1873) in the role of William Tell is appropriately theatrical and somewhat larger than life. A full-length version (Player's Club, New York) shows him loaded with gyves and chains, a prisoner at the gate of the dungeon of the Castle of Küssnacht, where, according to legend, he was imprisoned. The tragedy, written by Friedrich von Schiller,

was extremely popular in the early years of the nineteenth century.

Thomas Seir Cummings reported that when the full-length portrait was exhibited at the National Academy of Design in 1827, it was greeted with severe criticism from "Middle-Tint the Second," an eccentric who described himself as "one of the Graphic Censors of this City" with "an imperious duty . . . to the American public, to thwart the growing evil of 'Graphic Puffing'—in order to establish the Fine Arts on a future firm and lasting basis." Middle-Tint distributed a lengthy handbill from which Cummings quoted a brief passage: "In the various parts of our city, at almost every corner and pump, a large placard, entitled 'Macready as William Tell, by Inman,' meets the eye, and causes a thrilling sensation of pity and contempt, at the barefaced effrontery that has presumed to palm upon the public, as a *chef-d'oeuvre* of Graphic composition, a specimen of art which would disgrace a *tyro* in *Anatomical Drawing*;—a picture incorrect in every feature, form and expression, as delineated by the great Tragic Histrio, William Macready . . . Mr. Macready sat to Mr. Inman for the *Head*—the head *alone* of said portrait—the neck, trunk and lower extremities are not those of Mr. Macready. If we rightly understand, the Secretary of the National Academy of Design, and not Mr. Macready, stood for the completion of the whole figure. . . ."

This picture is probably the head mentioned by Middle-Tint as having been painted from life. Some details of the costume vary from the full-length version, but the head is the same in pose and treatment. The intense expression of the strongly lit face gives the portrait a dramatic character lacking in most of Inman's commissioned works. The picture was for many years in the collection of the actor Joseph Jefferson.

Although Macready is shown here in the guise of William Tell, his fame in New York is connected inseparably with his role as Macbeth and the brutal treatment he received at the hands of his rival, Edwin Forrest, whose partisans formed a mob to prevent Macready's



06.195

performance. The mob grew so unruly that it erupted in the furious Astor Place riots of May 10, 1849, which resulted not only in Macready's being driven from the stage, but also in the death of at least thirty-four persons and the injury of hundreds more when the mob was fired on by soldiers of the Seventh Regiment, who had been summoned to aid the police.

Oil on canvas, 30¼ x 25 in.

REFERENCES: T. S. Cummings, *Historic Annals of the National Academy of Design* (1865), pp. 76f. // *Met. Mus. Bull.*, I (1906), p. 105, erroneously calls it Macready in the Character of Macbeth // T. Bolton, *Creative Art*, XII (1933), p. 160, dates it about 1827 // T. Bolton, *Art Quarterly*, III (1940), p. 363, suggests it was painted about the same time as the full-length; Supplement to III, p. 409, lists it.

EXHIBITED: National Academy of Design, New York, 1828, no. 80; Wildenstein Galleries, New York, 1944, *Stars of Yesterday and Today*, no. 61.

ON DEPOSIT: Museum of the City of New York, 1931-1941.

EX COLL.: Joseph Jefferson, Buzzards Bay, Massachusetts (sale, American Art Association, New York, April 27, 1906, no. 29, \$1,000); [E. Roberts, as agent].

PURCHASE, ROGERS FUND, 1906.

The Reverend Dr. James Melancthon Matthews

L.3060

Born in Salem, New York, Dr. Matthews (1785-1870) received his Bachelor of Arts degree from Union College, Schenectady, New York, in 1803 and was graduated from the Theological Seminary of the Reformed Dutch Church in 1807. In 1812 he was appointed Associate Professor of Biblical Literature at Mason's Theological Seminary, New York. Matthews was a founder of the South Reformed Dutch Church in New York and was its pastor for many years. He was also one of the founders of New York University, and served as its first chancellor, from 1831 to 1839. His incumbency was marked by a number of serious problems with the faculty. Phillip Hone recorded in his famous diary in 1838: "Open war exists between the Chancellor . . . and the faculty, and readers of newspapers are presented almost daily with a column or two of vituperation and recrimination." Matthews' years of association with the university were filled with financial problems; much of his effort was spent raising funds to pay for the construction of the Gothic-style University Building on Washington Square. In *Recollections of Persons and Events, Chiefly in the City of New York* (1865), Matthews devoted a chapter to the founding of the University and paid particular attention to the fine arts: "Our artists . . ., as our sculptors and painters, had not yet received the patronage befitting the importance of the Fine Arts, and many of their friends desired to furnish them with increased facilities for concentrating their efforts and exhibiting their skill to the public." He appointed Samuel F. B. Morse Professor of

Painting and Sculpture in 1832, but the title was purely honorary.

This portrait was painted in 1838, at which time Inman was one of the most highly regarded and successful portrait painters in New York, his income from painting approaching \$9,000 in that year. In 1931, when the Honorable A. T. Clearwater, a nephew of a grandson of Matthews, deposited the picture in the Museum, he wrote: "This portrait by Inman fully accords with my remembrance of Dr. Matthews." Matthews is depicted in the gown of a doctor of divinity, with the Geneva bands of that degree.

Although the softness of the modeling is characteristic of Inman's work, portraits of this type are frequently misattributed. This example is of particular importance because of the precise documentation supplied by the signature and inscription on the back.

Oil on canvas, 30½ x 25¼ in.

Signed, dated, and inscribed (on the back): The Rev^d./ Dr. Matthews./ Painted by H. Inman./ N. York. May 1838. Canvas stamp: PREPARED BY/ EDWARD DECHAUX/ NEW YORK.

REFERENCES: A. T. Clearwater, *Met. Mus. Bull.*, xxvi (1931), pp. 174f., gives information about the subject and provenance of this painting // T. Bolton, *Creative Art*, xii (1933), p. 160, lists it as Philip Melancthon Matthews; *Art Quarterly*, Supplement to III (1940), p. 409, no. 93, lists it.

DEPOSITED BY ALPHONSO T. CLEARWATER, 1931.

Martin Van Buren

93.19.2

Before serving as eighth President of the United States (1837-1841), Martin Van Buren (1782-1862) was attorney general of New York, United States senator, governor of New York, secretary of state, and Vice-President under Andrew Jackson.

Inman painted a number of portraits of Van Buren. The first was the full-length portrait commissioned by the City of New York in 1830 (City Hall, New York). Our picture



L.3060



93.19.2

shows him as a somewhat older man and was probably painted close to 1840, when he was President. It is essentially a representation of the head, since the dark garments blend into the equally dark background. It is not a penetrating psychological study, but it is a flattering, sweetened likeness of the type that made Inman one of the most popular portrait painters of his day.

A number of other versions of the picture have been recorded, including examples at the New-York Historical Society; The Brook Club, New York; Philipse Manor Hall, Yonkers; and several in private collections. Edward Mooney, one of Inman's pupils, is also known to have painted copies of the portrait.

Oil on canvas, $30\frac{3}{4} \times 25\frac{1}{2}$ in.

REFERENCES: Mrs. J. H. Lazarus, letter in Museum Archives (April 12, 1893), says the portrait was painted about 1830 // T. Bolton, *Creative Art*, XII (1933), p. 161, lists it.

EXHIBITED: Art-Union Rooms, New York, 1846, *Works by the Late Henry Inman*, no. 20 (lent by James Lorimer Graham; possibly our picture); Metropolitan Museum, 1939, *Life in America*, no. 118; Metropolitan Museum, 1946, *The Taste of the Seventies*, no. 127; M. Knoedler and Co., New York, 1946, *Washington Irving and His Circle*, no. 29.

GIFT OF MRS. JACOB H. LAZARUS, 1893.

The Artist's Daughter

64.95

This portrait shows the artist's daughter Mary (1827-c. 1861) at about seventeen. She epitomizes the demure maiden of Victorian romance. According to family tradition, the portrait was painted in 1844, when Inman was in England doing portraits of Macaulay and Wordsworth. It is said that after their arrival in London, Mary confessed that she had eloped with Smith Coddington shortly before leaving



64.95

New York. She became the mother of five children. From a diary she kept in 1857, we learn that she spoke several languages, was very musical, was "well up on the classics" and of a "poetic nature." Although the picture was described as "unfinished" when it was exhibited in New York in 1846, its present state would suggest that Inman had brought it close to completion or that it was finished by another hand. At least one copy of the portrait, by Daniel Huntington, has been recorded.

Oil on canvas, 30 x 25 in.

REFERENCE: Mrs. D. H. Coddington, letter in Museum Archives (July 23, 1964), gives information about the sitter.

EXHIBITED: Art-Union Rooms, New York, 1846, *Works by the Late Henry Inman*, no. 49 (lent by Mrs. Inman).

GIFT OF MRS. DAVE HENNER CODDINGTON, IN MEMORY OF HER HUSBAND, SUBJECT TO A LIFE ESTATE IN THE DONOR, 1964.

Thomas Cole

BORN 1801; died 1848. Although English by birth, Thomas Cole was one of the founders of the Hudson River School, often called the first native American school of painting. He was born at Bolton-le-Moor, in Lancashire; after some years of schooling at Chester, he served apprenticeships with a calico designer and an engraver. In 1819 he came to America with his family and settled in Philadelphia, where he gained some further experience in wood engraving. After a brief visit to St. Eustatius, one of the Leeward Islands in the West Indies, where the majestic grandeur of nature made a strong impression on him, Cole returned to Philadelphia and then began a walking trip to Steubenville, Ohio, where his family had meanwhile settled. For a time he assisted his father in a wallpaper business, but with the encouragement of an itinerant artist named Stein, who visited the area about 1820, he decided to become a painter. Cole spent the next few years as an itinerant portraitist in Ohio, but repeated disappointments and lack of success as a painter prompted him to return to Philadelphia late in 1823. There he spent a good deal of time at the Pennsylvania Academy of the Fine Arts, where the landscapes by Thomas Birch and Thomas Doughty particularly impressed him.

By the time Cole appeared in New York in 1825, his interest had turned almost exclusively to landscape. His first five pictures in that genre, largely “compositions,” i.e., imaginary views, sold immediately. Impressed by the rural beauties along the lower reaches of the Hudson, Cole traveled up the river, visited the Catskills, and upon his return to New York painted three pictures that were bought by the painters William Dunlap, Asher B. Durand, and John Trumbull, the last of whom openly admitted, “[Cole has] already done what I, with all my years and experience, am yet unable to do.” With the further help of Dunlap’s unrestrained praise, published in one of the journals of the day, Cole’s reputation was quickly established. In 1826 he was one of the founding members of the National Academy of Design, and in the following years he played an active role in the art life of New York. Gradually, however, he tired of city life and withdrew to the Catskills for long summers of sketching and painting. His earliest works were devoted to the wild, untamed aspects of nature, which he also effectively captured in his romantic writings about the hills and valleys through which he wandered.

Cole's paintings were sought by an expanding group of collectors. Daniel Wadsworth of Hartford, later founder of the Wadsworth Atheneum, acquired several; so did Robert Gilmor, a well-known Baltimore collector, who not only gave Cole constructive criticism, but also responded favorably to his bold request to borrow funds for a long-delayed trip to Europe. Noble recorded that Cole wanted "to take a 'last, lingering look' at our wild scenery . . . to impress its features so strongly on [his] mind that, in the midst of the fine scenery of other countries, their grand and beautiful peculiarities shall not be erased"; Cole made a quick trip to Niagara Falls before his departure for England in June 1829. Trembling "for fear I should find my own littleness," he visited the Royal Academy, where the landscapes by Claude, Gaspard Poussin, and Turner made especially favorable impressions on him. In Paris he visited the Louvre, but was disappointed to find the old masters hidden away to make room for the "wretched French productions" of the modern school. He found the Rhone Valley "exceedingly fine, resembling very much the Hudson." By the fall of 1831 Cole was in Florence, the "land of poetry and beauty," where he found the picture galleries "a paradise to a painter." After "painting incessantly" there, he went on to Rome, occupying the studio once used by Claude Lorrain. He also visited Naples and Paestum, where he made many sketches. Late in 1832 he returned to New York.

Although for a while Cole continued to spend his winters in the city, gradually he spent more and more time at his "favorite haunt" at Catskill on the Hudson, ultimately traveling to New York only on occasional business trips. Among his patrons at this time was Luman Reed (see portrait on p. 209), for whom he painted the impressive series of five paintings called *The Course of Empire* (New-York Historical Society). The tremendous success of this work encouraged Cole to undertake other allegorical series, including *Departure and Return* (Corcoran Gallery of Art, Washington, D. C.), *The Voyage of Life* (Munson-Williams-Proctor Institute, Utica, New York), and *The Cross and The World*, for which he had completed only the preliminary sketches at the time of his death. Cole made a second trip to Europe in 1841-1842, traveling from England to Sicily, sketching along the way, and again studying collections of old masters.

On his return to the United States, Cole continued to enjoy a reputation for his scenes in the Catskills, although it was largely the engravings after his allegorical pictures that established his popularity throughout the country. He was one of the first artists in America to concentrate wholly on landscape painting, but by the time of his premature death in 1848, a large number of painters were roaming our hills and vales and forests and meadows looking for picturesque scenery, and landscape painting had become one of the principal concerns of American art. His only pupil was Frederic E. Church, who came to his Catskill studio in 1844.

The Museum owns a marble portrait bust of Cole by Henry Kirke Brown, made sometime after 1840.



03.27

A View Near Tivoli (Morning)

03.27

Having spent eight months at Florence, Cole went to Rome in the spring of 1832 and made numerous sketches in the Roman Campagna. After his return to Florence in July, he painted a number of pictures reflecting the grandeur of ancient Rome. Among these was this picture, showing a fragment of the Claudian Aqueduct. Cole described it in a letter dated August 5, 1834: "A view near Tivoli, representing a bridge, and part of an ancient aqueduct, called 'Il Arco di Nerone'; a road passes under the remaining arch: it is a morning scene, with the mists rising from the mountains." Sanford Gifford visited the spot in 1869 and recorded in his journal: "This was the subject of one of Cole's finest pictures. He relieved the arch magnificently against a great white cumulus cloud. On the top of the massive pier are the ruins of a medieval tower which defended the road passing under the arch." This section of the aqueduct has changed since Cole and Gifford visited there; the low

inner arch of later date has been removed and the whole fabric, including the tower, has been extensively restored.

This picture was called Roman Aqueduct for many years, although it was called A View Near Tivoli (Morning) when it was first exhibited, at the National Academy in 1833. Several pencil sketches for it have been identified in Cole's sketchbooks.

Louis Noble related an interesting story concerning this picture, which Cole presented to William A. Adams in 1834. Ten years earlier, Cole, a struggling young artist seeking portrait commissions at Zanesville, Ohio, had met Adams, a student of law and himself an amateur artist. Having incurred a debt there, Cole applied to Adams and several other friends, who generously paid it, apparently with the agreement that the artist would eventually repay the loan, with, perhaps, the added dividend of one of his paintings. "Years have passed away since the transaction," Cole wrote to Adams in November 1833, "and I have not yet cleared myself from the appearance of dishonesty or ingratitude." Meanwhile, Cole's letter was crossed by one from

Adams, reprimanding him for his lack of honesty and apparently demanding payment and one of Cole's paintings. Cole responded with fifty dollars, half of which Adams returned in favor of one of Cole's pictures. On April 23, 1834, Cole wrote to Adams: "Your desire to possess a picture of mine is gratifying, and I shall let you have one, although in returning the twenty-five dollars you have deprived me of an opportunity of making a small return for your former kindness. I have not, at present, a picture that I should like you to have, but in a few weeks I shall be ready for you. I have several pictures on hand, but their size and subjects prevent me from offering them. I wish to paint something expressly for you." Cole wrote again on August 5, 1834: "For fear that you should think me forgetful of my promise, I will once more trouble you. I have not been able from a variety of circumstances, to paint any picture expressly for you: and as, at present, I see no opportunity of doing so . . . I offer you a picture that I painted in Italy. . . . For pictures of the same size, and painted to commission, I have a hundred dollars. This I mention, not with the intention of making a display, but to show you that I feel the debt I owe cannot be paid by a thousand pictures. This picture was mentioned favourably in several of the journals."

Oil on canvas, 14 $\frac{3}{4}$ x 23 $\frac{1}{8}$ in.

Signed, dated, and inscribed (on the back): T. Cole/Florence/1832/ Presented to W. A. Adams/ by T. Cole/ Sep 1834.

REFERENCES: L. L. Noble (ed.), *The Course of Empire, Voyage of Life, and Other Pictures of Thomas Cole* (1853), pp. 33f., 180–185 // H. T. Tuckerman, *Book of the Artists* (1867), p. 232 // S. Gifford, *Journal* (Oct. 11, 1869), ms. in the Archives of American Art, Detroit // J. D. Hatch, *Thomas Cole, 1801–1848*, exhib. cat. (1941), no. 30 // *Thomas Cole, 1801–1848, One Hundred Years Later*, exhib. cat. (1948–1949), no. 17, says a sketch for this painting appears on p. 111 in Sketchbook No. 7 (Detroit Institute of Arts) where it is called Arch of Nero; no. 57, lists another pencil sketch for it inscribed Arch of Nero, on p. 43 of Sketchbook No. 7.

EXHIBITED: National Academy of Design, New York, 1833, no. 51; World's Columbian Exposition, Chicago, 1893, no. 281a (as Roman Aqueduct; lent by Henry G. Marquand); Dallas Museum of Fine Arts, 1922, *American Art from the Days of the Colonists to Now*, no. 15 (as Roman Aqueduct); Addison Gallery of American Art, Andover, Massachusetts, 1939, *William Dunlap, Painter and Critic*; Albany Institute of History and Art, 1941, *Thomas Cole, 1801–1848*, no. 30 (as The Roman Aqueduct); Wadsworth Atheneum, Hartford, and Whitney Museum of American Art, New York, 1948–1949, *Thomas Cole, 1801–1848, One Hundred Years Later*, no. 17 (as The Roman Aqueduct).

EX COLL.: the artist (1832–1834); W. A. Adams (from 1834); Henry G. Marquand, New York (by 1893; sale, American Art Association, New York, Jan. 23, 1903, no. 81, as A Roman Aqueduct); [Samuel P. Avery, Jr., 1903].

PURCHASE, ROGERS FUND, 1903.

The Titan's Goblet

04.29.2

According to Tuckerman, this picture was painted for Luman Reed, who also commissioned the well-known series, *The Course of Empire* (New-York Historical Society). It was done in 1833, when Cole was first thinking about painting *The Course of Empire* and may, like that series of five paintings, reflect C. F. C. Volney's theme of the passage of time as outlined in his *Ruines, ou méditations sur les révolutions des empires* (1791).

A description of *The Titan's Goblet* appears in the sales catalogue of the collection of the painter John M. Falconer: "A remarkable symbolic painting . . . influenced by the Norse legend of the Tree of Life. Rugged mountains catching the departing gleams of the setting sun form the background for a gigantic cup placed on the projecting point of a rocky headland jutting into a sea, on the shore of which is seen an Eastern city, in the immediate foreground verdure-clad cliffs glowing in the setting sun, an extensive landscape spreading out to the left. The spiritual idea in the centre of

the painting, conveying the beautiful Norse theory that life and the world is but as a tree with ramifying branches, is carefully carried out by the painter, the stem of the goblet being a massive tree-trunk, the branches of which spread out and hold between them an ocean dotted with sails, surrounded by dense forests and plains, in which appear Greek ruins and a modern Italian building, typical of Ancient and Modern Civilization." This interpretation is open to question.

Oil on canvas, 19 $\frac{3}{8}$ x 16 $\frac{1}{8}$ in.

Signed, dated, and inscribed: (at lower right) T. Cole 1833; (on paper on the back) The Titan's Goblet/ T. Cole/ 1833.

REFERENCES: H. T. Tuckerman, *Book of the Artists* (1867), p. 228, says this picture originally belonged to Luman Reed and was then in the possession of J. M. Falconer // *Thomas Cole, 1801-1848, One Hundred Years Later*, exhib. cat. (1948-1949), p. 11, calls it "the high point among Cole's romantic fantasies."

EXHIBITED: National Academy of Design, New York, 1834, no. 41 (lent by J. J. Mapes, Esq.); Stuyvesant Institute, New York, 1838, *Exhibition of Select Paintings by Modern Artists* (Dunlap Benefit Exhibition), no. 37; Artists' Fund Society, Philadelphia, 1842, no. 50; Artists' Fund Society, New York, *Fourth Annual Exhibition*, 1863, no. 160 (lent by John M. Falconer); Brooklyn Art Association, 1872, *Chronological Exhibition of American Art*, no. 34; Metropolitan Museum and National Academy of Design, New York, 1880, *Loan Exhibition of Paintings*, no. 48; Museum of Modern Art, New York, 1936, *Fantastic Art: Dada and Surrealism*, no. 105; Cleveland Museum of Art, 1944, *American Realists and Magic Realists* (no cat.); Art Institute of Chicago and Whitney Museum of American Art, New York, 1945, *The Hudson River School*, no. 70; Wadsworth Atheneum, Hartford, and Whitney Museum of American Art, New York, 1948-1949, *Thomas Cole, 1801-1848, One Hundred Years Later*, no. 23; American Federation of Arts and Whitney Museum of American Art, New York, and Traveling Exhibition to Seven German Museums, 1954,



04.29.2

American Painting in the Nineteenth Century, no. 8; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.); Corcoran Gallery of Art, Washington, D. C., 1959, *The American Muse*, no. 62; World's Fair, New York, 1964, *The River: Places and People*, no. 17.

EX COLL.: Luman Reed; James J. Mapes (by 1834); John M. Falconer, Brooklyn (by 1863; sale, Anderson Art Galleries, New York, April 28-29, 1904, no. 407); Putnam; Samuel P. Avery, Jr.

GIFT OF SAMUEL P. AVERY, JR., 1904.

The Oxbow (The Connecticut River near Northampton) 08.228

Cole first referred to this painting in a letter of March 2, 1836, to Luman Reed: "I shall take advantage of your kind advice and Mr. Durand's, and paint a picture expressly for the exhibition, and for sale. The only thing I doubt in the matter is, that I shall be able to sell it. I think I never sold but two pictures on



o8,228

exhibition in my life. . . . Fancy pictures seldom sell, and they generally take more time than views, so I have determined to paint one of the latter. I have already commenced a view from Mount Holyoke; . . . but you must not be surprised if you find it hanging in my room next year. I have written to _____ to make me a frame like your large ones; you know 'a frame is the very heart of a picture,' and I have never yet had in the exhibition a picture with a good heart."

This picture has long been known by its present name, although it was exhibited at the National Academy of Design in 1836 as *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm*. Cole's selection of the moment after a storm is explained by an entry in his diary for the preceding year: "My soul dwells in a mortal tenement, and feels the influence of the elements. Still

I would not live where tempests never come, for they bring beauty in their train." Cole continued with a poem in a similar vein:

I sigh not for a stormless clime,
Where drowsy quiet ever dwells;
Where crystal brooks, with endless
chime,
Flow winding through perennial dells.

For storms bring beauty in their train:
The hills below the howling blast,
The woods, all weeping in their rain,
How glorious, when the storm is past.

So storms of ill, when pass'd away,
Leave in the soul serene delight:
The gloom of the tempestuous day
But makes the following calm more
bright.

The *Oxbow* shows Cole's extraordinary

ability to depict American landscape. On a promontory overlooking the Connecticut River are the artist's folding chair, umbrella, and portfolio, while nearby the artist himself momentarily looks up from the sketch he has been preparing of the Oxbow below. The luxuriant vegetation, freshened by a recent cloudburst, is brilliantly painted. In contrast to the muddy browns that often characterize Durand's landscapes, here the various colors have a freshness that recalls Constable's most striking essays and anticipates the exciting discoveries about the color of the outdoors made in France several decades later. A drawing for this painting, presumably done on the spot, is in Cole's Sketchbook No. 8. It bears extensive notations on color and distance and various other remarks for future reference.

Several other views of The Oxbow have been attributed to Cole, and although their compositions vary from that of this picture, they have been considered studies and preparatory sketches for it. It is probable, however, that these pictures are copies by other artists after an engraving of the same subject by William H. Bartlett.

Oil on canvas, 51½ x 76 in.

Signed and dated (at lower left): T. Cole 1836.

REFERENCES: L. L. Noble (ed.), *The Course of Empire, Voyage of Life, and Other Pictures of Thomas Cole* (1853), pp. 215f.; C. Lanman, *Letters from a Landscape Painter* (1845), p. 66, mentions this painting as Mount Holyoke after a Storm // E. E. Hale, *Art in America*, iv (1916), pp. 34-37 // *Thomas Cole, 1801-1848, One Hundred Years Later*, exhib. cat. (1948-1949), no. 58, lists a pencil drawing with color notations for this picture in the Detroit Institute of Arts, Sketchbook No. 8, p. 67 // Kennedy Galleries, New York, *Exhibition of Paintings by Thomas Cole N.A. from the Artist's Studio*, 1964, p. 5, no. 11, illustrates and discusses an oil sketch for the painting.

EXHIBITED: National Academy of Design, New York, 1836, no. 149 (as View from Mount Holyoke, Northampton, Massachusetts, after a thunderstorm; for sale); Stuyvesant Institute, New York, 1838, *Exhibition*

of Select Paintings by Modern Artists (Dunlap Benefit Exhibition), no. 68 (as Landscape, described as a view of Mt. Holyoke; lent by Mr. Talbot); American Art-Union, New York, 1848, *Exhibition of the Paintings of the Late Thomas Cole*, no. 68 (as View from Mount Holyoke, Northampton, Massachusetts, after a Thunder Storm); Artists' Fund Society, New York, 1862, *Third Annual Exhibition*, no. 181 (as Mount Holyoke); Museum of Modern Art, New York, 1943, *Romantic Painting in America*, no. 54; Wadsworth Atheneum, Hartford, and Whitney Museum of American Art, New York, 1948-1949, *Thomas Cole, 1801-1848, One Hundred Years Later*, no. 26; American Federation of Arts and Whitney Museum of American Art, New York, and Traveling Exhibition to Seven German Museums, 1954, *American Painting in the Nineteenth Century*, no. 9.

EX COLL.: Charles N. Talbot (by 1838); Mrs. Russell Sage.

GIFT OF MRS. RUSSELL SAGE, 1908.

View on the Catskill, Early Autumn

95.13.3

According to Cole's diary, this picture was painted for Jonathan Sturges in the winter of 1836-1837. It has been called In the Catskills since it was acquired by the Museum, but it was originally exhibited at the National Academy with the title given here.

Catskill became Cole's "favorite haunt" after his first trip there in the summer of 1826. "I am surrounded with scenery of the finest kind," he wrote; "on one side I have the broad Hudson with its cultivated shores, on the other the majestic Catskill mountains rise (at pleasing distance), ever changing in colour light and shadow—lower and near is a varied country through which meanders the Catskill Creek a beautiful stream which rises in the mountains. The herbage is particularly fine, and there are some good trees in the neighborhood."

From Catskill, Cole made frequent walking tours of the countryside, usually making quick

pencil sketches along the way. The enthusiasm revealed in a letter of 1826 was never dimmed throughout his career: "At an hour and a half before sunset, I had a steep and lofty mountain before me, heavily wooded, and infested with wolves and bears. . . . But I determined, in spite of all difficulties and an indescribable feeling of melancholy, to attain my object: so, pressing my portfolio to my side, I dashed up the dark and woody height. After climbing some three miles of steep and broken road, I found myself near the summit of the mountain, with (thanks to some fire of past times) a wide prospect. Above me jutted out some bare rocks; to these I clambered up, and sat upon my mountain throne, the monarch of the scene. The sun was now nearly setting, and the shadows veiled in dim obscurity the quiet valley. Here and there a stream faintly sparkled; clouds, flaming in the last glories of day, hung on the points of the highest peaks like torches lifted by the earth to kindle the lamps of heaven. Summit rose above summit, mountain rolled away beyond mountain,—a fixed, a stupendous tumult. The prospect was sublime. A hasty sketch or two, and I commenced my descent. My portfolio was an object of universal curiosity."

This picture was probably worked up from sketches made under similar circumstances. Although the view is probably largely topographical, Cole undoubtedly altered it somewhat in accordance with the compositional devices used by Claude, whose landscapes he had admired in Europe.

When this picture was exhibited at the National Academy of Design in 1837, the *New York Mirror* praised Cole for having represented "the sublime mountains of the Catskill and its river, until now unknown to fame."

Oil on canvas, 39 x 63 in.

Signed and dated (at lower right): Cole/ 1837.

REFERENCES: *New York Mirror* (May 20, 1837) // L. L. Noble (ed.), *The Course of Empire, Voyage of Life, and Other Pictures of Thomas Cole* (1853), pp. 66f., 238 // J. D. Hatch, *Thomas Cole, 1801-1848*, exhib. cat. (1941), no. 11, lists an oil sketch dated June 12 as the original study for this painting // E. P. Richardson, *American Romantic Painting* (1944), p. 30, no. 98.

EXHIBITED: National Academy of Design, New York, 1837, no. 44; American Art-Union, New York, 1848. *Exhibition of the Paintings of*



the *Late Thomas Cole*, no. 69 (as *View of the Catskill Mountains*); Metropolitan Museum and National Academy of Design, New York, 1876, *Centennial Loan Exhibition of Paintings*, no. 260 (as *Summer Afternoon in the Catskills*; lent by Mrs. Jonathan Sturges); Albany Institute of History and Art, 1941, *Thomas Cole 1801-1848*, no. 11; Detroit Institute of Arts, 1944-1945, *The World of the Romantic Artist*, no. 55 (as *In the Catskills*); Art Institute of Chicago and Whitney Museum of American Art, New York, 1945, *The Hudson River School*, no. 55 (as *In the Catskills*); Wadsworth Atheneum, Hartford, and Whitney Museum of American Art, New York, 1948-1949, *Thomas Cole, 1801-1848, One Hundred Years Later*, no. 27 (as *In the Catskills*); Hudson River Museum, Yonkers, New York, 1954, *The Hudson River School, 1815-1865*, no. 26 (as *In the Catskills*).

GIFT IN MEMORY OF JONATHAN STURGES BY HIS CHILDREN, 1895.

Landscape—the Fountain of Vacluse

03.32.2

During his second trip to Europe, Cole traveled briefly through the Alps on his way from Paris to Rome. After visiting Lake Neufchatel—he thought the view of the lake and the distant mountains resembled one from the upper part of the Plattekill Clove, where one can see the Hudson and the New England hills beyond—he journeyed to Lyons and Avignon. In his diary he wrote on October 30, 1841: "As we came in full view of the mountains among which Vacluse is situated, we enquired of our little driver in what direction it lay. He, pointing to a reddish mass on a bleak mountain side, some six or seven miles off, said, 'There is Vacluse.' We were disappointed, and became more and more so as we approached. Nothing could be more dreary than that mountain-side. A newly painted house stood under a projecting rock. Is this the place that Petrarch selected as his home? We had imagined the rich, the lovely, the luxuriant, although the secluded. A little further on, our road made a quick turn, and a scene different, indeed, from anything I had



03.32.2

fancied opened upon us: a few straggling houses stood on the bank of the rapid stream, which descended a deep ravine in a tortuous course, dashing and foaming over its rocky bed. On the right, rose a heap of rocks, several hundred feet high, crowned by a ruin, evidently a castle of the middle ages; on the left side of the stream, mountainous rocks arose, singularly marked with excavations, like the entrances of caves. At the upper end of the valley, from whence the water seemed first to burst forth, stood stupendous precipices, walls of perpendicular or impending rock, scarred, scooped, marked, and stained, mounting to the sky—a strange and impressive scene! The rain began to fall, and I feared that it would be impossible to make a sketch from a spot which I thought favourable; but on looking round I saw one of those cavernous excavations; to this I retreated, and effected, though

hastily, what I wished. The time was unfavourable, as there was no chiaroscuro. I then pursued my way towards the head of the vale: the grandeur of the scene increased at every step. The beetling crags closed in upon the valley on all sides, and the river, which before was rapid, now dashed furiously down, tossed and tormented, over the jagged rocks. Not an eddy, not a spot of green or smooth water—all was white, like a torrent of commingled hail and snow, and down the glen it thundered, and the huge cliffs reverberated the roar. A little higher still, and how the scene was changed! at the base of a precipice of vast height, was a basin of green water, deep and clear, of small extent, and exhibiting a surface but little troubled. I have seldom felt the sublimity of nature more deeply."

Cole first referred to this painting of Vaucluse in a letter to his wife written from Rome on November 11: "But here I am sitting in my studio, warm enough, but confoundedly flea-bitten, a large canvass on my easel with some chalk-marks upon it, and a small sketch for a picture of Vaucluse, that I finished to day from a drawing made on the spot, and which I intend to make use of on the large canvas." (The drawing is possibly the large pen and ink sketch now belonging to the estate of Frederic Church, Olana, Hudson, New York.)

Writing to his wife again on November 30, Cole noted: "I have not yet finished the picture of Vaucluse, but it is far advanced." That the picture was completed by the end of the year is indicated by Cole's inscription, "Roma 1841." It was first exhibited in 1843 at the National Academy of Design in New York; the catalogue description of it was accompanied by three lines from Petrarch, who was supposed to have spent some time in the shadows of Vaucluse. The exceptionally broad treatment of this picture shows that Cole's approach had changed greatly from his early days at Catskill.

Oil on canvas, 69 x 49½ in.

Signed and dated (at lower left): T. Cole/
Roma 1841.

REFERENCE: L. L. Noble (ed.), *The Course of Empire, Voyage of Life, and Other Pictures of*

Thomas Cole (1853), pp. 308-312, gives Cole's diary entry; pp. 311f., mentions this picture in progress.

EXHIBITED: National Academy of Design, New York, 1843, no. 196; American Art-Union, New York, 1848, *Exhibition of the Paintings of the Late Thomas Cole*, no. 79 (as The Fountain of Vaucluse; lent by F. Robinson); Corcoran Gallery of Art, Washington, D. C., and Grand Central Art Galleries, New York, 1925-1926, *Commemorative Exhibition by Members of the National Academy of Design, 1825-1925*, no. 48 (as Valley of the Vaucluse [sic]); National Academy of Design, New York, 1942, *Our Heritage*, no. 205 (as Valley of the Vaucluse [sic]); Art Institute of Chicago and Whitney Museum of American Art, New York, 1945, *The Hudson River School*, no. 71; Wadsworth Atheneum, Hartford, and Whitney Museum of American Art, New York, 1948-1949, *Thomas Cole, 1801-1848, One Hundred Years Later*, no. 38 (as The Valley of Vaucluse).

ON DEPOSIT: Virginia Museum of Fine Arts, Richmond, 1954-1964.

EX COLL.: F. Robinson (1848); William E. Dodge.

GIFT OF WILLIAM E. DODGE, 1903.

The Mountain Ford

15.30.63

This picture is said to have been based on sketches made in the Genesee Valley in 1839 and the Adirondacks in 1846. "The painter of American scenery," Cole wrote, "has, indeed, privileges superior to any other. All nature here is new to art. No Tivolis, Ternis, Mont Blancs, Plinlimmons, hackneyed and worn by the daily pencils of hundreds; but primeval forests, virgin lakes and waterfalls, feasting his eye with new delights, and filling his portfolio with their features of beauty and magnificence, hallowed to his soul by their freshness from the creation, for his own favoured pencil."

Louis Noble found Cole's Mountain Ford "wonderful for the moisture and clarity of its deep heaven, and the vitality of its atmosphere." In an article on the Leupp Collection, in *The Crayon*, the painting was described as

"Cole's best picture (to our mind and by his own declaration)."

Cole often lamented his inability to draw figures. During his second trip to Europe, he purchased a number of casts of "children, sheep and dogs, horses, dancing-figures, hands and heads." The horse in this picture was probably based on such a model. Although this painting has never been related to a specific passage in Romantic literature, the white horse and its rider suggest a literary reference.

Oil on canvas, 28 $\frac{1}{4}$ x 40 $\frac{1}{16}$ in.

Signed and dated (at lower right): T COLE 1846.

REFERENCES: L. L. Noble (ed.), *The Course of Empire, Voyage of Life, and Other Pictures of Thomas Cole* (1853), pp. 202, 362 // *The Crayon*, III (1856), p. 186 // T. S. Cummings, *Historic Annals of the National Academy of Design* (1865), p. 278, says this picture was acquired at the Leupp sale by Bowman Johnson // H. T. Tuckerman, *Book of the Artists* (1867), p. 230 // *Thomas Cole, 1801-1848, One Hundred Years Later*, exhib. cat. (1948-

1949), no. 100, says a charcoal and white chalk drawing, then owned by Mrs. Florence Cole Vincent, is probably a sketch for this painting.

EXHIBITED: National Academy of Design, New York, 1847, no. 179 (lent by Charles M. Leupp); American Art-Union, New York, 1848, *Exhibition of the Paintings of the Late Thomas Cole*, no. 21; Philadelphia, 1876, *Centennial Exposition*, no. 33; Newark Museum, 1930-1931, *Development of American Painting, 1700-1900* (no cat.); Detroit Institute of Arts, 1933, *Art Before the Machine Age* (no cat.); Wadsworth Atheneum, Hartford, and Whitney Museum of American Art, New York, 1948-1949, *Thomas Cole, 1801-1848, One Hundred Years Later*, no. 46; National Academy of Design, New York, and American Federation of Arts Traveling Exhibition, 1951-1952, *The American Tradition*, no. 27.

EX COLL.: Charles M. Leupp (by 1847; sale, Ludlow's, New York, Nov. 13, 1860, no. 5); John Taylor Johnston (1860; sale, Somerville Art Gallery, New York, Dec. 19, 1876, no. 138); Morris K. Jesup.

BEQUEST OF MARIA DEWITT JESUP, 1915.



George Linen

BORN 1802; died 1888. Linen was born at Greenlaw, Scotland. He came to the United States in 1834 after being trained at the Royal Scottish Academy in Edinburgh. He lived and worked mainly in New York and Jersey City, although he traveled as far as Richmond and Baltimore in the 1850's and Terre Haute, Indiana, in the 1860's. Most of his works are cabinet-size portraits. He is said to have been very successful, painting heads at five dollars each and small full-length portraits for fifty dollars. From 1837 to 1852 he exhibited his works sporadically in the annual exhibitions at the National Academy of Design in New York.

William Popham

97.29.1

William Popham (1752-1847) was born in Ireland and came to America in 1761. At first he lived in Newark, Delaware. At the beginning of the Revolution he joined the American army, and at the Battle of Long Island he captured the British Captain Ragg and eighteen men. From 1777 to 1779 he was with General John Sullivan's expedition against the

Indians. He served as aide-de-camp to General James Clinton and later as aide-de-camp to Major General Baron von Steuben. He was discharged from the army with the rank of brevet major in 1783. He then studied law in Albany, and later practiced in New York City. His wife, Mary Morris, was the daughter of Richard Morris, chief justice of New York. From 1787 to 1836 he lived on a farm in Scarsdale, Westchester County. The closing years of his life were spent in New York City. In 1844, at ninety-two, he was elected president of the New York State Society of the Cincinnati.

This portrait was probably painted during the last years of Popham's life. The badge of the Order of the Cincinnati is prominently displayed on his lapel.

Oil on canvas, 12 x 9 $\frac{7}{8}$ in.

Inscribed (on a label on the back): HENRY STIDOLPH/ OWNER/ PICTURE LINER/ RESTORER/ 275 Ewen Street/ Brooklyn, New York.

REFERENCE: T. Bolton, *Early American Portrait Painters in Miniature* (1921), p. 95, lists this picture.

EXHIBITED: Metropolitan Museum, 1895, *Retrospective Exhibition of American Painting*, no. 142 (lent by Henry Stidolph).

GIFT OF SAMUEL P. AVERY, 1897.



97.29.1

Robert Walter Weir

BORN 1803; died 1889. Robert Weir was born in New York. Although his father intended that he become a merchant, he showed an early interest in art. "I could not have been more than twelve years old when I had my first box of colors," Weir later wrote in his memoirs. "I painted flowers and ships, and drew patterns for my mother's embroidery. . . . It was at New Rochelle as a child, seeing the ships sailing past me, that led me to put them in a boyish way on paper." At fifteen Weir was placed as a clerk with an importer, but by seventeen he had determined to become an artist. "My first, and only instruction," he wrote to Dunlap, ". . . was received from Robert Cook, an English painter in heraldry." In his memoirs, however, he described how he began to study art in New York: "I went to the old [American] Academy. . . . At its head was John Trumbull. What a great name it was in those days. . . . what attracted me most were the few casts from the antique, the Laokoön, the Apollo and the Antinoüs. As to instruction, or any advice given to the student, such a thing did not exist. Mr. Trumbull was never there. I used to go at dawn as soon as the room was open, and work all day. Sometimes for weeks I would be alone there." Weir also studied anatomy at the medical school of New York University.

His first major work was a monumental picture depicting St. Paul preaching at Athens, but there was little demand for pictures of this type. With the financial assistance of several friends, he went abroad late in 1824. After spending a year studying the old masters and painting religious subjects in Florence, he went to Rome, where he shared quarters with the sculptor Horatio Greenough. Weir returned to the United States in 1828. In the following year he was elected an Associate of the National Academy of Design, and in 1831 he became an Academician. During these years he painted many Italian scenes. He later wrote: "I painted anything and everything—dogs, hunting scenes, portraits, landscapes. I remember distinctly that I painted a picture on a firehouse-carriage and was paid \$100 for it."

In 1834 Weir was appointed an instructor in drawing at West Point. Two years later he began his *Embarkation of the Pilgrims*, which, after a triumphal tour through the United States, was installed in the Rotunda of the Capitol in Washington in 1843. In 1846 Weir became a professor at West Point. About this time he designed and built the Church of the Holy Innocents at Highland Falls, New York. After his retirement from West Point in 1876, he settled at Castle Point, Hoboken, New Jersey.

Although Weir had painted religious, allegorical, and historical pictures for many years, as late as 1876 he wrote to his son Julian: "There is nothing doing . . . except in

the way of portrait painting. Other pictures sell for little more than the frame & canvas." Nevertheless, in his later years he continued to paint many historical pictures, such as Columbus before the Council of Salamanca, Titian in His Studio, and Christ in the Garden. As a result of his study of the Pilgrims for his large picture, he became interested in and assembled a collection of early American furniture. He died one of the best-known artists of his generation. The Museum owns a portrait of Weir, painted by his son John Ferguson Weir in 1868 (see Vol. II).

General Winfield Scott

10.54

Winfield Scott (1786–1866) served in the War of 1812 and in the later Indian Wars. He was brevetted major general in 1814 and made general-in-chief of the army in 1841. Scott defeated the Mexicans at Vera Cruz and occupied Mexico City in 1847. In 1852 he was made lieutenant general. He was the Whig candidate for the presidency in that year, but

lost the election to Franklin Pierce. Ill health and old age forced him to retire from active service at the beginning of the Civil War. Scott was a large man whose vanity and pomposity earned him the nickname "Old Fuss and Feathers." He was, however, the most important American military figure of his day.

In this portrait Scott wears a full-dress uniform of a general officer of the United States army. Like many officers of the time, Scott probably designed his own dress uniforms. Although the model seen here, with a buff collar, went out of style about 1851, Scott is thought to have continued to wear it for some years thereafter. This portrait is undated, but a very similar one at West Point, with the same uniform, was painted in 1856.

Oil on canvas, 33¾ x 26⅞ in.

Canvas stamp: From/ WILLIAM SCHAUS/ 303/ Broadway/ NEW YORK/ Prints Seller/ & Artists Colourman.

REFERENCE: F. P. Todd, letter in Museum Archives (Sept. 8, 1964), gives information about the uniform and the portrait at West Point.

EXHIBITED: Metropolitan Museum, 1895, *Retrospective Exhibition of American Paintings*, no. 196 (lent by J. Hampden Robb).

GIFT OF THE HEIRS OF WILLIAM B. ISHAM, 1910.



10.54

Erastus Salisbury Field

BORN 1805; died 1900. Field is typical of the many primitive painters who roamed through New England during the nineteenth century seeking portrait commissions. He was born at Leverett, Massachusetts, and spent most of his life in that vicinity. As an artist he was largely self-taught, although a brief entry in the diary of Samuel F. B. Morse mentions him as a pupil in his studio in 1824, when Morse was working on his full-length portrait of the Marquis de Lafayette (City Hall, New York). After several months in New York, Field returned to western Massachusetts and began his long career as an itinerant painter. His early portraits display a careful handling of pigment and a rich sense of color. Their stiff mannerisms, however, suggest that Field's exposure to the work of one of the leading painters in New York had not seriously affected his style.

In 1831 Field married Phebe Gilmur (or Gilmore). During the next decade he enjoyed his most prosperous years. He traveled widely, painting portraits in western Massachusetts and Connecticut, and preserved for posterity the appearance of the prim country folk of the time. He gradually developed a shorthand, pointillist technique, which allowed him to complete a full-size portrait in a day.

After what must have been an exhausting decade, the demand for portraits seems to have declined somewhat, possibly as a result of the increasing popularity of the daguerreotype, and in 1841 Field went to New York. During the next seven years he is listed variously as painter, portrait painter, and artist at five different Greenwich Village locations. In 1845 and in 1847 works by him were displayed at the fair of the American Institute of the City of New York.

Although the city boasted such capable portrait painters as Charles Ingham, Henry Inman, and Waldo and Jewett, Field's continued residence there suggests that he was able to earn a livelihood with his stiff but increasingly powerful likenesses. During these years he made at least one trip to Massachusetts, where in 1845 he painted some of his best works, including his undisputed masterpiece, the life-size group portrait of Joseph Moore and his family (Museum of Fine Arts, Boston).

Field may have spent at least part of his time in New York learning the new art of photography, which was also commanding the attention of his former teacher, Samuel F. B. Morse. Indeed, after his return to Massachusetts in 1849 the few portraits he painted were based in large part on photographs. In 1854 he opened a studio in Palmer,

where he posed his sitters before the camera and used the photographs as the basis for small, brightly colored portraits that had none of the power of his earlier works. Gradually he painted fewer portraits, and after the death of his wife in 1859, he devoted his attention increasingly to Biblical and historical scenes, undoubtedly derived from engravings. The most important work of his later years was the *Historical Monument of the American Republic* (Museum of Fine Arts, Springfield, Massachusetts), painted in 1876.

Although Field was remembered as “an all-around painter of the old-school” when he died at Plumtrees, Massachusetts, for many years his early portraits went unattributed. His identity was re-established in 1942; since then, nearly three hundred pictures have been attributed to him.



Ellen Tuttle Bangs

63.201.4

The subject of this portrait was formerly identified as Mary Werner Bangs (1816–1856), but further research has revealed that she is Ellen Bangs (born 1828), the third daughter of Joseph Bangs by his second wife Julia Tuttle, whom he married in 1820. Ellen was born in Springfield, Massachusetts, and spent most of her life there. In 1854 she married William Phelps of Tolland, Connecticut. The picture descended in the Phelps family of Springfield, Massachusetts, together with two other family portraits by Field (both collection of Edgar William and Bernice Chrysler Garbisch). All three portraits are characteristic of Field's work in the years 1838 to 1840, when he seems to have been at the height of his popularity.

Although, like virtually all of Field's work, this picture is unsigned, the halo effect in the background and the manner of painting the lace and drapery relate it to dozens of other pictures traditionally attributed to Field. The brightly colored floor covering, generally said to represent a stencilled carpet, but possibly a woven rug of a type popular in the 1830's, is an unusual detail in Field's work.

Oil on canvas, 58¼ x 30 in.

REFERENCES: 101 *Masterpieces of American Primitive Painting from the Collection of Edgar*

William and Bernice Chrysler Garbisch, exhib. cat. (1961), p. 146, no. 49, erroneously identifies the subject as Mary Werner Bangs and dates the painting about 1830 // R. F. French and A. M. Dods, *Connecticut Historical Society Bulletin*, xxviii (Oct. 1963), p. 106, no. 7, list it as Mary Werner Bangs and say it was painted about 1830 // P. Kostoff, letter in Museum Archives (Feb. 9, 1964), identifies the subject as Ellen Tuttle Bangs.

EXHIBITED: Metropolitan Museum, 1961–1962, and American Federation of Arts Trav-

eling Exhibition, 1962–1964, 101 *Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, no. 49 (as Mary Werner Bangs).

EX COLL.: the Phelps family, Springfield, Massachusetts (until 1956); [art market, 1957]; Edgar William and Bernice Chrysler Garbisch (1957–1963).

GIFT OF EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH, 1963.

Frederick R. Spencer

BORN 1806; died 1875. Spencer was born in Lennox, New York, the son of General Ichabod Spencer of Massachusetts. When he was a boy, he was inspired to become a portrait painter as a result of seeing a gallery of portraits by Ezra Ames in Albany. Dunlap met Spencer in 1822, when the youth was in Utica to see the large Scriptural paintings that Dunlap was exhibiting there. In 1825 Spencer went to New York to study under Trumbull at the American Academy of Fine Arts. His career began about 1827, in upper New York State. He painted portraits for a time in Utica and Albany but finally settled in New York about 1831. He was a director of the American Academy, but before that organization was dissolved he became affiliated with the National Academy of Design. He was elected an Associate in 1837, an Academician in 1846, and corresponding secretary in 1849. Spencer was a prolific painter and numbered among his sitters many of the leading citizens of New York. He painted several family groups and was considered unusually successful in his portraits of children. He also painted some genre subjects. After making a sizable fortune, he returned to upstate New York in 1858. Although his letters of that year expressed concern over the fact that "artists were nearly ruined by daguerreotypes," he continued to find a demand for portraits. Some of his best works are still to be found in Canastota, Utica, Albany, and Syracuse. Spencer died at Wampsville.



28.198.1

Mary Ann Garrits

28.198.1

Mary Ann Garrits was born Mary Ann Dugan, the daughter of Robert Dugan, an Episcopal minister in New York. She was the grandmother of the donor's husband, Simeon Englander. Nothing is known about her; this portrait, painted in 1834, appears to be the sole remaining record of her life. The artist presented her as a self-possessed matron in a fashionable yet simple dress. The quantity of jewelry worn by Mrs. Garrits—four rings, a chatelaine, a pearl necklace, and cameo earrings and pin—is unusual in American portraits of this period.

Oil on canvas, 33 x 26 in.

Signed and dated (on the back): By F. R. Spencer/ 1834.

GIFT OF MRS. EMMA W. ENGLANDER, 1928.

Theodore Sydney Moïse

BORN 1806; died 1883. Theodore Moïse was a native of Charleston, South Carolina. Nothing is known about his training as a painter. He worked in Charleston until 1836, when he advertised his services as a portrait painter, picture restorer, and ornamental draughtsman. In that year he moved to New Orleans, where by 1842 he had become associated with the portrait and genre painter Trevor T. Fowler. Moïse also painted in other towns along the Mississippi and in Kentucky; he became one of the most fashionable portrait painters in the South in the ante-bellum years. He was a dashing and improvident genius, many of whose works were painted to cancel debts. New Orleans remained his home until the 1870's, but he died at Natchitoches, Louisiana.

A number of Moïse's portraits are in the public buildings of New Orleans. His two most ambitious works were *Life on the Metairie*, which contains portraits of forty-four of the most prominent turfmen of the time, and an enormous painting showing portraits of sixty-four members of the Old Volunteer Fire Department parading in Canal Street, New Orleans.

Henry Clay

09.24

Henry Clay (1777-1853) was one of the most famous political figures of his time and held

many offices in the Kentucky and the federal governments. He was an unsuccessful Whig candidate for the presidency of the United States in 1832 and 1844. He was famous for

his dramatic oratory and for his Compromise of 1850, submitted in the Senate in an effort to prevent open hostilities between the North and the South.

This picture was painted in 1843 for one of Clay's admirers, John Freeland of New Orleans. It hung for many years in the house of his son-in-law, Colonel John Redmon Saxe Lewis, in Lexington, Virginia, and was sold by the family about 1895. When the picture was given to the Museum, it was believed to be by Samuel F. B. Morse, despite the fact that it was dated several years after Morse stopped painting in 1837. It remained so attributed until 1925, when it was discovered that the signature was Moïse rather than Morse. Its attribution to Morse, however, was a compliment to Moïse's skill.

Oil on canvas, 51 $\frac{1}{16}$ x 39 $\frac{1}{2}$ in.

Signed and dated (at lower right): Moïse/ Jan 7/ 1843.

REFERENCES: C. H. Hart, *McClure's Magazine*, ix (1897), p. 942, erroneously records the signature and date as "Morse, Jany, 1843" // *Met. Mus. Bull.*, iv (1909), p. 35, attributes the painting to Morse // E. L. Morse (ed.), *Samuel F. B. Morse, His Letters and Journals* (1914), I, opp. p. 400, attributes it to Morse // H. B. Wehle, *Met. Mus. Bull.*, xx (1925), p. 215, reattributes it.

EXHIBITED: Toledo Museum of Art, 1913, *Perry Victory Centennial Exhibition*, no. 20 (as by Morse); Metropolitan Museum, 1939, *Life in America*, no. 127.



09.24

EX COLL.: John Freeland, New Orleans (1843); John Redmon Saxe Lewis; William F. Havemeyer, New York (1897); Mrs. William E. Dodge, New York; Grace H. Dodge, New York.

GIFT OF GRACE H. DODGE, 1909.

William James Hubbard

BORN 1807; died 1862. Hubbard was born in England. As a child he developed a remarkable skill in cutting silhouettes, which was exploited by a traveling showman named Smith, who exhibited him and his work in various English towns. In 1824 Smith brought Hubbard to the United States to show him in New York and Boston. As Hubbard matured he became interested in painting and finally broke away from Smith, who left him in difficult financial circumstances. It is said that both Gilbert Stuart and Thomas Sully gave him the benefit of their advice. Hubbard's career as a portrait painter began

in 1829 with the exhibition of three portraits at the Pennsylvania Academy of the Fine Arts in Philadelphia. The following year he was painting in Baltimore, and he also painted portraits in Williamsburg, Virginia. For a time he lived in Gloucester, Virginia, where he was popular both for his work and his social graces. After his marriage in 1838 he went to study in France and Italy.

Hubard's style changed after his trip to Europe. He stopped painting highly finished cabinet-size pictures on wood panels and began to do life-size heads on canvas. One of the most interesting of these later pictures is his self-portrait (collection of Mrs. Walter Hubard, Richmond), which shows a tragic and noble face emerging from the shadows with a haunted and somber air.

In the early 1850's Hubard became obsessed with the idea that Houdon's marble statue of Washington in the Virginia Capitol might be ruined in a disaster such as the fire in Raleigh, North Carolina, in 1831 that destroyed Canova's Washington. In 1853 the Virginia legislature gave him permission to make casts of the statue. By 1860 he had cast six bronze replicas, one of which now stands in the courtyard of the American Wing of this Museum. When Virginia seceded from the Union in 1861, Hubard, as the owner of one of the few bronze foundries in the Confederacy, began to cast cannon and to make other munitions for the Southern army. In 1862, while experimenting with an explosive he had invented, there was an accidental detonation, which injured him so severely that he died two days later.

Charles Carroll of Carrollton

56.207

Charles Carroll (1737-1832) was born in Annapolis, Maryland. When he was eleven he was sent to be educated in France and England. He returned to Maryland in 1764, the heir to the family plantation at Carrollton and seventy or eighty thousand acres of farm- and timberland in Maryland and Pennsylvania. As a farmer his most important decision was to sow his vast plantations to wheat rather than tobacco which, although it received a bounty in the British market, kept the grower in perpetual debt to British merchants and was rapidly exhausting the soil, causing a progressive migration westward. This innovation eventually had a number of important results, among them the development of the port of Baltimore, the building of roads, the erection

of flour mills, and the release of American farmers from financial dependence on London.

At the time of the Revolution, Carroll was one of the few men of great wealth who sided with the Americans. As a Roman Catholic, he was not, under British law, permitted to hold office in the colonial government, and he was thus willing to risk everything in the hope of winning political and religious freedom under a new government. He played a prominent role in both state and national affairs during the last quarter of the eighteenth century as a Revolutionary leader in Maryland, a delegate to the Continental Congress, a signer of the Declaration of Independence, a state senator, and a United States senator. When the Federalist party fell from power in 1800, Carroll retired to private life. After Thomas Jefferson and John Adams died in 1826, he was the only surviving signer of the Declaration

of Independence. As a venerable relic of the past, a link with the heroes of the Revolution, he had to suffer ceremonial visits of committees presenting medals, endless speeches, and the effusions of lady poets.

This picture, a characteristic example of Hubbard's early cabinet-size portraits, is one of a group of portraits of political figures—Jackson, Calhoun, Clay, and Marshall among them—that helped establish Hubbard's reputation as a portrait painter. It was painted in Baltimore close to 1830, when his career had just begun. The figure of the fragile old gentleman is expertly placed in an atmospheric setting. The Honorable John H. B. Latrobe of Baltimore, one of Carroll's biographers, called it "an admirable, speaking, and most characteristic likeness." In 1832 a lithographic reproduction of it was issued by Endicott and Swett in Baltimore. Until recently the picture was part of the large collection of Carroll family portraits inherited by Charles Carroll McTavish, which was kept in Rome for about forty years.

Oil on wood, 18¾ x 14½ in.

REFERENCES: C. W. Bowen (ed.), *The History of the Centennial Celebration of the Inauguration of George Washington* (1892), opp. p. 97, illustrates this painting with eight other portraits of Carroll; p. 434, gives Latrobe statement // A. T. Gardner, *Met. Mus. Bull.*, xvii (1958), pp. 19-23.



56.207

ON DEPOSIT: Maryland Historical Society, Baltimore, 1892-1912 (lent by Mrs. C. C. McTavish).

EX COLL.: the Carroll family (until c. 1955); [New England art market].

PURCHASE, ROGERS FUND, 1956.

William Sidney Mount

BORN 1807; died 1868. Mount was born at Setauket, Long Island, and was brought up in the adjoining village of Stony Brook. In 1824 he went to New York as an apprentice to his brother Henry, a sign painter. When the National Academy of Design opened its first school in 1826, Mount became a pupil; in 1832 he was elected an Academician. Until about 1837 he spent most of his time in New York, but in that year he settled permanently in Stony Brook.

Although Mount painted a number of portraits, especially in his first years as a professional artist, they are for the most part routine, similar to the standard work of the period. However, in his genre paintings of rural life on Long Island—most of them painted on the farms in the vicinity of Setauket and Stony Brook—he showed his marked abilities to the best advantage. Portrait painting bored him, but recording the pleasures of life with his friends and neighbors as models captured and held his interest, and the delightful pictures he made of them are among the best genre paintings of the period.

A lover of the out-of-doors, Mount was also a musician and therefore a welcome guest at apple-paring bees and country dances. He was an admirer of the stark, classic art of the country carpenter, whose rule-of-thumb structures furnished the background and stage for many of his most appealing pictures. His best paintings of farm scenes in the countryside are finished to an exquisite degree. Every pebble and leaf are given a rich and glistening newness, and shingled houses are painted with neatness and elegance. The actors who posed for scenes in his bucolic dramas all sparkle with well-being, and the bright clarity of a perpetual spring morning fills the atmosphere.

Contemporary critics granted that his pictures had a certain interest as rustic anecdotes, but many complained that he ought to have applied his talents to more genteel subjects. His preoccupation with the barnyard was thought not to be in keeping with the romantic ideal of an artist. Fortunately, Mount paid little heed to these critics and continued to produce his charming pictures. Dunlap's publication in 1834 of a letter from Allston was important in establishing Mount's reputation. Allston wrote: "I saw some pictures in the Athenaeum (Boston) last year, by a young man of your city—Mount—which showed great power of expression. He has, too, a firm, decided pencil, and seems to have a good notion of the figure. If he would study Ostade and Jan Steen, especially the latter, and master their colour and *chiaro oscuro*, there is nothing, as I see, to prevent his becoming a great artist in the line he has chosen." Mount was also encouraged by the collectors Robert Gilmor and Luman Reed, who both acquired examples of his work. Mount painted slowly, and in his later years his production was much reduced. He died at the house of his brother Robert in Setauket, Long Island.

The Museum owns a pencil drawing of Mount's studio at Stony Brook, by his brother Shepard Alonzo Mount.

Gideon Tucker

49.10.1

Gideon Tucker was a member of an old New York family that owned land in lower Manhattan in the vicinity of Spring and Mulberry

Streets. Tucker was elected to the New York State legislature in 1830. He was also a director of the Chemical Bank, an alderman of the City of New York, and a Sachem of Tammany. He was married twice, first to Sarah



49.10.2

Clark and later to Jemima Brevoort (see below). This picture and its companion, painted in 1830, are typical of Mount's portrait style. They were given to the Museum by Tucker's granddaughter.

Oil on canvas, $34\frac{1}{8} \times 27$ in.

Signed and dated (on the back): W^m S. Mount / 1830.

BEQUEST OF HELEN L. TUCKER, 1949.

Mrs. Gideon Tucker

49.10.2

The former Jemima Brevoort. This portrait is the companion to Gideon Tucker, above.

Oil on canvas, $34\frac{1}{8} \times 27$ in.

Signed and dated (on the back): W^m S. Mount / 1830.

BEQUEST OF HELEN L. TUCKER, 1949.



49.10.1

Martin Euclid Thompson

59.68

Although Thompson (c. 1786–1877) started his career about 1816 as a carpenter, his ability as a designer and planner soon won him recognition as a promising architect in New York. In 1826 he joined the group of younger artists who founded the National Academy of Design. The following year he became a partner of the architect Ithiel Town, whose library of reference books and engravings soon made their office in Thompson's Merchants' Exchange a gathering place for architects and artists. This building—in its time considered Thompson's masterpiece—was unfortunately destroyed in the great fire of 1835. Thompson also designed a severely classical building for the Second Bank of the United States, which was erected at $15\frac{1}{2}$ Wall Street in the years 1822 to 1824. It survived the fire of 1835 and the next year was taken over by the Bank of the State of New York, which occupied it until 1854. From 1854 to 1914 it housed the



59.68

United States Assay Office. When the building was demolished in 1915, the Metropolitan Museum secured the stones for use as a façade of the American Wing, completed in 1924. Thompson retired in 1864 to Glen Cove, Long Island, where he spent his remaining years.

This portrait is mentioned in a letter written by Mount to his brother Nelson on May 29, 1830: "I have plenty of business. I am painting the portraits of Rev. Mr. Onderdonck and Mr. Thompson the architect." It was first exhibited at the National Academy of Design in the following year. At the left is the corner of an architectural drawing of a pediment in the Doric style. The painting was bequeathed to the Museum by Thompson's granddaughter.

Oil on canvas, oval, 29¾ x 24½ in.

REFERENCE: C. J. Werner, *Historic Miscellanies Relating to Long Island* (1917), p. 32, quotes Mount's letter; p. 43, lists this painting.

EXHIBITED: National Academy of Design, New York, 1831, no. 181 (as Portrait of a Gentleman; lent by M. E. Thompson).

BEQUEST OF SUSAN LOUISE THOMPSON, 1959.

Raffling for the Goose

97.36

This picture was painted early enough in the century for the subject—gambling—not to have been frowned upon by the pious. Raffles of this sort, an innocent enough form of rural entertainment, provided a bit of excitement to enliven a bleak winter's day and must have been a common occurrence in the countryside. This picture, originally exhibited as *The Raffle*, shows that tense moment when the lucky number is about to be drawn, when each gambler can still believe himself about to win the prize. Mount has effectively captured a series of facial expressions that suggest that he himself was not merely an observer of such scenes, but that he was depicting a way of life he knew well.

The picture was painted in the winter of 1837, and upon completion, it was acquired by the New York merchant Henry Brevoort, who lent it to the annual exhibition of the National Academy of Design. At that time a critic wrote: "Mount is the master spirit of the exhibition, who, as he stands alone and unrivaled in his department of the comic, has been with one acclaim pronounced decidedly the greatest artist this country has ever produced in that line of historic painting. He has been compared to Teniers. So far as his groups are taken from the most ludicrous scenes of domestic life it is true, but he excels Teniers in depending for those designs upon the exhaustless stores of his rich imagination and nice perception of the ridiculous." In 1852 *The Literary World* called this "one of Mount's best pictures" and admired the "fine healthful human tone in the faces, which gives elevation and permanent interest to its subject." In his serial biography of Mount, Edward P. Buffet described it as "the best picture Mount ever painted."

Raffling for the Goose was engraved by Alexander Lawson, as *The Raffle*, for *The Gift* in 1842. The picture has occasionally been confused with Mount's *The Lucky Throw*, which shows a half-length figure of a Negro holding a goose.

Oil on wood, 17 x 23 $\frac{1}{8}$ in.

Signed and dated (at lower center): w^m s. MOUNT/ 1837.

REFERENCES: C. Lanman, *Letters from a Landscape Painter* (1845), pp. 244f. // W. S. Mount, Journal, ms. in the Whitney Museum of American Art, mentions The Raffle in entries for Dec. 26, 1849, and Nov. 14, 1852 // W. A. Jones, *American Whig Review*, xiv (1851), p. 124, lists it // *The Literary World*, x (May 8, 1852), p. 333 // H. T. Tuckerman, *Book of the Artists* (1867), p. 421; p. 626, lists it in the collection of Marshall O. Roberts, New York // E. Strahan (ed.) [E. Shinn], *The Art Treasures of America* (1880), II, p. 16, lists it as Raffle for a Turkey, in the collection of Mrs. M. O. Roberts // C. J. Werner, *Historic Miscellanies Relating to Long Island* (1917), p. 42, lists it // E. P. Buffet, "William Sidney Mount: A Biography," *Port Jefferson Times* (Dec. 1923-June 1924), Chapter XIII, quotes

a review of Mount's paintings in the 1837 exhibition of the National Academy // B. Cowdrey and H. W. Williams, Jr., *William Sidney Mount* (1944), pp. 17f., no. 26.

EXHIBITED: National Academy of Design, New York, 1837, no. 285 (as The Raffle); Stuyvesant Institute, New York, 1838, *Exhibition of Select Paintings by Modern Artists* (Dunlap Benefit Exhibition), no. 132 (as The Raffle); Detroit Institute of Arts, 1933, *Art Before the Machine Age* (no cat.); Whitney Museum of American Art, New York, 1935, *American Genre, The Social Scene in Paintings and Prints*, no. 78; Carnegie Institute, Pittsburgh, 1936, *American Genre Paintings*, no. 72; Brooklyn Museum, 1942, *William Sidney Mount*, no. 44; Metropolitan Museum, 1945, *William Sidney Mount and His Circle*, no. 12; Suffolk Museum, Stony Brook, Long Island, 1947, *The Mount Brothers*, no. 71; Cincinnati Art Museum, 1955, *Rediscoveries in American Painting*, no. 68.



EX COLL.: Henry Brevoort, New York (1837–c. 1852); [Williams and Stevens, New York, 1852]; Marshall O. Roberts, New York (c. 1853; sale, Fifth Avenue Art Gallery, New York, Jan. 19–21, 1897, no. 124, \$175); John D. Crimmins.

GIFT OF JOHN D. CRIMMINS, 1897.

Long Island Farmhouses 28.104

This picture is unusual in Mount's work, because it is almost pure landscape. Although there are four small children playing around the back door of the house in the center of the picture, they are incidental.

The farmhouses shown are still standing, almost unchanged, in the neighborhood of the village of Setauket. In a letter from Edward Buffet of Stony Brook, sent to the Museum in 1928, their location is given as well as information about their owners: "The old house in the foreground is the original Brewster homestead, at East Setauket. William Mount's brother, Robert Nelson Mount, married a Brewster and lived in a house next door, which is evidently the one which shows over the rear eaves of the main house in the picture. It was in this newer house that William Mount himself died. The old Brewster house has lately been occupied by a very old man named Davis, who died there a few years ago. Over the spring house, we can see the narrow headwaters of Setauket harbor, with its surrounding meadows, beyond which is a small piece of the Sound with a sloop sailing thereon. The two houses which show through the crutch of the willow tree are those of the Strong family, on Strong's Neck, the original seat of St. George's Manor, once belonging to the Tangier Smiths." It was for George Washington Strong that Mount painted in 1845 his *Eel Spearing at Setauket* (New York State Historical Association, Cooperstown).

In 1928 John Brewster Mount, a nephew of the artist, wrote: "It may be of interest that I am the owner of the artists portable studio, [and] that 'L. I. Farmhouses' was painted from its windows." (A view of Mount's portable studio is in one of his Journals, now in the

Whitney Museum of American Art, New York.)

Long Island Farmhouses has generally been assigned to the years 1854 to 1860. A canvas stamp giving the name of Goupil and Co. at 366 Broadway establishes its earliest possible date as 1854, for before then Goupil was at another address. The New York city directory for 1859–1860 states that Knoedler's, "successor to Goupil and Co.," moved to 770 Broadway in September 1859. This information and the style of the picture suggest that it was painted before 1860.

The former owners of the picture, Maria Seabury and William Wickham, were cousins of the artist.

Oil on canvas, 21 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in.

Signed (at lower left): W^m S. Mount. Canvas stamp: GOUPIL & CO/ ARTISTS COLOURMEN/ & PRINT SELLERS/ 366/ BROADWAY/ NEW YORK.

REFERENCES: B. Burroughs, *Met. Mus. Bull.*, xxiii (1928), p. 175, dates the painting at the time of the Civil War // L. Wickham, letters in Museum Archives (March and April 1928), gives its history // J. B. Mount, letter in Museum Archives (July 31, 1928) // J. Lane, *Art Quarterly*, iv (1941), p. 135, suggests that the color may have been influenced by Mount's study of Michel E. Chevreuil's *De la loi du contraste simultané des couleurs* (1839) // J. Overton, *Antiques*, xli (1942), pp. 46f., dates it 1862–1863 // B. Cowdrey and H. W. Williams, Jr., *William Sidney Mount* (1944), p. 26, no. 93, date it about 1854–1860 // E. P. Richardson, *Painting in America* (1956), p. 174.

EXHIBITED: Metropolitan Museum, 1934, *Landscape Paintings*, no. 69; Metropolitan Museum, 1939, *Life in America*, no. 114; Brooklyn Museum, 1942, *William Sidney Mount*, no. 98; Cleveland Museum of Art, 1944, *American Realists and Magic Realists* (no cat.); Metropolitan Museum, 1945, *William Sidney Mount and His Circle*, no. 13; Tate Gallery, London, 1946, *American Painting*, no. 158; Suffolk Museum, Stony Brook, Long Island, 1947, *The Mount Brothers*, no. 117; American Academy



28.104

of Arts and Letters, New York, 1954, *The Great Decade in American Writing, 1850-1860*, no. 158; Detroit Institute of Arts, Art Gallery of Toronto, City Art Museum of St. Louis, and Seattle Art Museum, 1951-1952, *Masterpieces from The Metropolitan Museum of Art* (no cat.); Cincinnati Art Museum, 1955, *Rediscoveries in American Painting*, no. 64; Metro-

politan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

EX COLL.: Maria Seabury, Stony Brook, Long Island; William H. Wickham; Louise F. Wickham.

GIFT OF LOUISE F. WICKHAM, IN MEMORY OF HER FATHER WILLIAM H. WICKHAM, 1928.

George Caleb Bingham

BORN 1808; died 1879. Bingham was born in Augusta County, Virginia, but as a child of eight emigrated with his family to Missouri, where he was to spend most of his life. Following the death of his father in 1823, Bingham endeavored to support his family, first by working as a farm hand and later by becoming an apprentice to a cabinet-maker. He met Chester Harding, who had gone to Missouri to paint a portrait of Daniel

Boone, and became increasingly interested in drawing and painting. After a brief exposure to theology and law, he determined to earn his living by painting portraits. Traveling along the Missouri and the Mississippi, he used his swiftly moving brush to paint an impressive series of primitive portraits that compare favorably to those of his Eastern contemporaries. In 1838 he made his first trip East, studied at the Pennsylvania Academy of the Fine Arts in Philadelphia for three months, and left a genre picture to be exhibited at the Apollo Association in New York. After his return to Missouri, he sent six paintings to the 1840 exhibition at the National Academy of Design in New York. Soon afterward he came East again, this time remaining for four years. He opened a studio in the basement of the Capitol in Washington and painted a number of portraits of political figures. Again he went to Philadelphia, to see the annual exhibitions of the Pennsylvania Academy of the Fine Arts, where the works of William S. Mount and Joshua Shaw may have provided the inspiration for his works in genre and landscape. Returning to Missouri late in 1844, Bingham spent the winter painting a group of genre pictures, which he first exhibited at St. Louis that spring. The purchase of four of these by the American Art-Union of New York prompted him to continue his efforts in this direction. After his election to the state legislature in 1846, he began to paint pictures of the political life in Missouri. Bingham came to New York again in 1849, and for a number of years he continued to make annual trips East, visiting Philadelphia and New York, where he painted pictures of life in the West for the American Art-Union. Having become familiar with modern German painting at the Düsseldorf Gallery in New York, Bingham sailed for Europe in 1856 and lived for several years at Düsseldorf, where he assimilated some of the painstaking detail and dramatic gestures that were making Düsseldorf paintings an increasingly important influence on American artists both at home and abroad. After his final return to the United States, Bingham settled in Missouri.

It was essentially through the American Art-Union, which purchased twenty of his paintings in the few years of its existence, that Bingham's work became well known throughout the country. Some of his genre scenes were widely circulated as engravings and lithographs; the engraving of his *The Jolly Flatboatmen*, for example, was distributed to the nearly ten thousand subscribers to the American Art-Union in 1847. Despite the publicity his works received in the various publications of this influential organization, however, Bingham's genre pieces were not appreciated in the East, where they were frequently derided for the baseness of the subjects. In the West, however, their thoroughly American character was widely acclaimed; a New Orleans newspaper said that "as a delineator of national customs and manners," Bingham was "to the Western what Mount is to the Eastern States." As such, his works are today universally admired.

**Fur Traders Descending
the Missouri**

33.61

On June 4, 1845, the *Missouri Republican* reported that Bingham had returned to St. Louis after several years in the East. Having spent the winter in central Missouri, probably mainly in Jefferson City, Bingham arrived, according to the *Republican*, "with some fancy sketches, and some paintings which demonstrate the possession of a high order of talent in another line, but to which, we believe, he has not devoted a large share of his time." That this picture was among the genre paintings referred to is suggested by the fact that

it was one of four paintings by Bingham purchased for seventy-five dollars by the American Art-Union, New York, later that year. (Only *The Concealed Enemy*, in the Peabody Museum, Harvard University, is now also identifiable in this group.) It was first called *French Trader and Halfbreed Son*, but the Art-Union gave it the title *Fur Traders Descending the Missouri*, by which it has been known ever since.

Bingham's *Fur Traders* records what must have been a familiar sight. Since the middle of the eighteenth century adventurous French fur traders had penetrated the wilderness along the Mississippi and Missouri Rivers and their tributaries, seeking the furs that the



Indians were delighted to barter for the various necessities and trinkets the French had come prepared to offer. Traveling by foot overland to the headwaters of the great rivers, the traders often spent much time among the Indians, sometimes marrying according to tribal customs the daughter of an Indian brave or chief. The original title of our picture would suggest that the elderly Frenchman had married in the wilderness and that his half-breed son had become his companion in the long, arduous journeys from wilderness to city and back. After gathering a generous supply of pelts, the traders prepared dugouts according to Indian practice and returned to the city, often remaining only long enough to dispose of the furs and gather fresh supplies. J. J. Audubon referred to these dugouts in his *Delineations of American Scenery and Character* (1835): "The canoes and pirogues being generally laden with furs from the different heads of streams that feed the great river, were of little worth after reaching the market of New Orleans, and seldom reascended, the owners making their way home through innumerable difficulties." Bingham's residence at Boonville, Jefferson City, and St. Louis gave him an intimate knowledge of life along the Missouri; his genre scenes are thus an important source of information about early river life in the Midwest.

Bingham's well-ordered compositions suggest that he had made a study of engravings after Renaissance and classical Baroque paintings. We do not know whether his drawings in the Mercantile Library, St. Louis, including two for the figures in our painting, were sketches from nature that were later combined to form large paintings, or whether Bingham posed his models to fit a preconceived composition. What is certain, however, is that his approach to composition was essentially that of a still-life painter. His relationships of forms and colors were worked out to the utmost perfection. In this picture his delicate, rosy-hued palette and superb effects of atmosphere and aerial perspective work in unison to create one of the great masterpieces of American genre painting. A similar picture,

called *The Trapper's Return* (Detroit Institute of Arts) was painted by Bingham in 1851 while he was in New York.

Oil on canvas, 29 x 36½ in.

REFERENCES: F. H. Rusk, *George Caleb Bingham, the Missouri Artist* (1917), p. 120, says this picture was painted by 1845; p. 32, lists it as unlocated // H. B. Wehle, *Met. Mus. Bull.*, xxviii (1933), pp. 120ff., gives information about fur trade and about this picture // *George Caleb Bingham*, exhib. cat. (1935), no. 3, says it was painted by 1845 // A. Christ-Janer, *George Caleb Bingham of Missouri* (1940), p. 37, says it was executed before 1844, probably between 1840 and 1844 // H. B. Wehle, *Met. Mus. Bull.*, v (May 1947), inside front cover // H. F. McDermott, *George Caleb Bingham, River Portraitist* (1959), pp. 48-53, discusses it; pp. 279f., reproduces the two drawings in the Mercantile Library, St. Louis, for it; p. 413, no. 24, dates it 1845.

EXHIBITED: American Art-Union, New York, 1845, no. 93; Detroit Institute of Arts, 1933, *Art Before the Machine Age* (no cat.); City Art Museum of St. Louis, 1934, *George Caleb Bingham* (no cat.); Museum of Modern Art, New York, 1935, *George Caleb Bingham*, no. 3; Museum of Modern Art, New York, 1943, *Romantic Painting in America*, no. 26; Tate Gallery, London, 1946, *American Painting*, no. 19; Brooklyn Museum, 1949, *Westward Ho*, cat. p. 12; City Art Museum of St. Louis, 1949, *Mississippi Panorama*, no. 20; Pennsylvania Academy of the Fine Arts, Philadelphia, 1955, *The One Hundred and Fiftieth Anniversary Exhibition*, no. 53; Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.); William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, and City Art Museum of St. Louis, 1961, *Sesquicentennial Exhibition 1811-1961*, no. 4.

Ex COLL.: American Art-Union, New York (1845); Robert Bunker, Mobile, Alabama; Josephine duMont; Lina duMont; [John Wise, Ltd.].

PURCHASE, MORRIS K. JESUP FUND, 1933.

William Page

BORN 1811; died 1885. William Page was born in Albany, New York, but at nine moved to New York City with his family. Two years later his marked talent for drawing won him a prize from the American Academy. At fourteen he was placed in the law office of Frederick dePeyster, who also happened to be secretary of the American Academy. DePeyster soon realized that Page was much more interested in art than law and took some of his drawings to John Trumbull, who was president of the Academy. Although the old and crusty colonel admired the drawings, he advised that Page "stick to the law, for in that way he may attain wealth and fame." Within a year, however, Page left the law firm and shortly thereafter entered the studio of James Herring. He also studied with Samuel F. B. Morse and drew from the antique at the American Academy. When the National Academy of Design was organized in 1826, he joined its drawing class; the following year he was awarded a silver palette for his excellence in life drawing and exhibited his first oil, a still life.

During the next few years he was active painting portraits and historical subjects in Rochester, Albany, and Northampton. In 1833 he married, and he opened a studio in New York. He was elected a director of the American Academy in 1835, and two years after that became a National Academician. In these years he produced some historical pictures, but neither these nor his portraits ever became fashionable. Page was not nearly as prolific as Inman, Sully, or Elliott; he avoided their stereotyped formulas and approached each portrait as a new problem in composition. Since he was not fully employed in New York, he moved to Boston in 1843, but a lack of commissions made him return to New York in 1847.

After contemplating a trip to Europe for nearly two decades, Page finally left in May 1850. There he carried out some commissions for copies after Titian, in which he attempted to duplicate the golden effect of the toned and darkened varnish, which he mistakenly believed was what Titian had intended. He also spent much of his time painting historical pictures, such as *Venus Guiding Eneas and the Trojans*; *Moses, Aaron, and Hur on Mount Horeb*; and *The Flight into Egypt*. At times he attempted to have his pictures shown in London or Paris, but he met with little success.

After his return to New York, Page received few commissions and devoted himself to completing the pictures he had begun in Europe. In 1867 he took quarters in the Tenth Street Studio Building. Two years later he painted a full-length portrait of

Governor Reuben E. Fenton for the City of New York, his first public commission since 1839. He also taught at the National Academy and became one of the champions of reform in the aging institution, hoping to better the quality of instruction in painting and sculpture. He was elected president of the Academy in 1871. In his last years Page painted a few portraits, but these were mostly based on photographs. He died at his home in Tottenville, Staten Island.

Throughout his career Page experimented in painting methods and techniques, striving to find the secrets of the *cinquecento* Venetian artists. How well he succeeded, in the eyes of his contemporaries, can be gathered from a writer in *The Art Journal* (London): "At the risk of being thought guilty of exaggeration, I declare, after visiting the studio, that Page is the best portrait-painter of modern times; he has the same traits as Titian and Veronese." Unfortunately, because of his undisciplined use of materials, many of his pictures began to darken shortly after they were painted. Many have now deteriorated beyond recognition and others have been lost, so that Page is remembered today for only a handful of works.

Portrait of a Young Girl 25.85.1

This portrait is said to represent one of the artist's twin daughters, Mary or Anne (born 1836). It was probably painted about 1840. The paint is thinly applied with almost no use of impasto, differing markedly from the heavy pigment in the companion portrait (see below). The drawing is crisp, and the blue dress and dark olive background are cool in color, contrasting with the warm flesh tones. The donor was a daughter of Anne Page.

Oil on canvas, oval, 14 x 12 in.

REFERENCE: J. C. Taylor, *William Page, The American Titian* (1957), pp. 17f., discusses the identity of the subject; p. 270, no. 85, lists the painting and dates it about 1840.

EXHIBITED: Metropolitan Museum, 1946, *The Taste of the Seventies*, no. 144.

BEQUEST OF EMMA A. FORTUNA, 1925.



Portrait of a Young Girl 25.85.2

This portrait of a child of about four is said to represent one of the artist's daughters, Emma (born 1839) or Anne or Mary. More loosely painted than its companion (see above), it is also decidedly warmer in tone. A comparison of the two shows the artist's tendency toward experimentation in technique.

Oil on canvas, oval, 14 x 12 in.

Signed (on the back): William Page/ Pinx.

REFERENCE: J. C. Taylor, *William Page, The American Titian* (1957), p. 17, suggests that it is a portrait of Anne, Mary, or Emma Page and dates it about 1837-1838; p. 270, no. 86, lists it.

EXHIBITED: Metropolitan Museum, 1946, *The Taste of the Seventies*, no. 143.

BEQUEST OF EMMA A. FORTUNA, 1925.



25.85.2

John William Casilear

BORN 1811; died 1893. Casilear was one of a group of American artists who distinguished themselves in the field of engraving before turning to landscape painting. Born in New York, he was apprenticed in 1826 to the engraver Peter Maverick, whose training enabled him to become a bank-note engraver. With the help of Asher B. Durand, he gradually broadened his scope, executing among many other plates *The Seven Presidents*, after Robert Weir, in 1834 and *The Sybil*, after Daniel Huntington, for the American Art-Union in 1847.

Attracted to painting, Casilear accompanied his friends John Kensett, Thomas Rossiter, and Durand to Europe in 1840; he made the traditional tour to see the old masters and executed a number of sketches from nature before returning to New York in 1843. There he resumed the profession of engraving and entered into several partnerships, with his brother and others. In 1854, feeling financially secure, he abandoned engraving in favor of landscape painting. He opened a studio in New York in that year and thereafter made frequent excursions to the country. In 1857 he went abroad again, and spent two summers sketching in the Swiss Alps and the Forest of Fontainebleau.

As early as 1833, Casilear began to submit engravings to the annual exhibitions of the National Academy of Design. In 1835 he was elected an Associate of the Academy, and in 1851 he became a full Academician. He also exhibited at the Apollo Association, the American Art-Union, and the Pennsylvania Academy of the Fine Arts.

His works were highly regarded in his day and were bought by many of the leading collectors. The painter John F. Weir thought that Casilear's landscapes were "as serene as his temperament, and very genuine for their simple truth." Tuckerman found "a remarkable evenness" in them. "The habit of dealing strictly with form," he wrote, "gives a curious correctness to the details of his work; there is nothing dashing, daring, or off-hand; all is correct, delicate, and indicative of a sincere feeling for truth, both executive and moral." Despite the reputation Casilear enjoyed a century ago, much of his work now seems cold, tame, and colorless when compared with that of the founding members of the Hudson River School. He died in Saratoga, New York.

Lake George

15.30.64

In his discussion of Casilear Tuckerman wrote: "Casilear excels in water scenes; his foregrounds are often beautifully elaborate; a pure light, a neat outline, and distinct grace or grandeur, mark the works of this faithful and accomplished artist. . . . One of his most congenial and successful American subjects is Lake George." Like many of the artists associated with the Hudson River School, Casilear found Lake George "one of the most beautiful sheets of water in North America" (as it was described in *Gallery of Landscape Painters*, 1872) and painted many views of it. This picture shows the influence of Doughty, Durand,

and Kensett, but Casilear's lack of inspiration and routine execution place it among the less distinguished examples of Hudson River School painting.

Oil on canvas, 20 $\frac{3}{16}$ x 29 $\frac{7}{8}$ in.

Signed and dated (at lower left): J W C (monogram) '57.

REFERENCE: B. Burroughs, *Met. Mus. Bull.*, Supplement to xii (1917), p. 7.

EXHIBITED: National Academy of Design, New York, 1857, no. 115 (as View on Lake George; possibly our picture); Metropolitan Museum and National Academy of Design, New York, 1876, *Centennial Loan Exhibition of Paintings*, no. 192 (lent by Morris K. Jesup); Metropolitan Museum, 1917, *The Hudson River School* (no cat.); Hudson River Museum, Yonkers, New York, 1954, *The Hudson River School, 1815-1865*, no. 21.

EX COLL. Morris K. Jesup (by 1876).

BEQUEST OF MARIA DEWITT JESUP, 1915.

Distant View of the Catskills

97.37.2

In this late example of his work, Casilear reflects the influence of Asher B. Durand, and William and James Hart, the last of whom



15.30.64



97-37-2

specialized in landscapes with cattle. The picture represents the Hudson River School in its latest phase, when badly assimilated influences from Barbizon were providing American artists with formulas and techniques already old-fashioned in France. Nevertheless, pictures of this type were what many Americans wanted, and they enjoyed a good reputation among the dealers and collectors of the period. Today Casilear's smaller, less ostentatious sketches from nature are more appealing than such dull and perfunctory "machines" as this. The donor was a niece of the artist.

Oil on canvas, $30\frac{1}{8} \times 54\frac{3}{16}$ in.

Signed and dated (at lower left): J W C (monogram)/ 91. Canvas stamp: THEODORE KELLEY/ ARTISTS' CANVAS/ AND/ PICTURE LINEN/ 136 E. 13TH ST. N.Y.

REFERENCE: B. Burroughs, *Met. Mus. Bull.*, Supplement to XII (1917), p. 8.

EXHIBITED: National Academy of Design, New York, 1891, no. 348; Metropolitan Museum, 1917, *The Hudson River School* (no cat.).

GIFT OF REBECCA A. GOLDSMITH, 1897.

John Woodhouse Audubon

BORN 1812; died 1862. John Woodhouse Audubon was the younger son of John James Audubon (see p. 181). He was born at Henderson, Kentucky, where business interests had taken the Audubons in 1810. From an early age the younger John was trained to help his father in his ambitious plan to publish fully illustrated treatises on American birds and mammals. When he was fourteen, he was encouraged by his father to draw

from nature and to save every example of his work, no matter how trivial. In 1832, when Audubon was twenty, he accompanied his father on a sketching trip to Florida, and in the following year they went to Labrador. The successful results of the latter trip prompted John James to write to his other son Victor (1809–1860), “John has drawn a few birds as good as any I ever made.” John himself wrote to Victor: “I am working that I may some day become a Second Audubon—not to make a fortune. My wish is that I may some day publish some birds or quadrupeds and that my name may stand as does my Father’s. . . I have drawn several birds for publication that at least are well done, and I hope to rattle them off as fast as my Father in another year.” In 1834 John was in London with the rest of his family, traveling and making a large number of black chalk and oil portraits. In 1836 he returned to America, apparently in order to marry Maria Rebecca Bachman, daughter of the Charleston, South Carolina, naturalist John Bachman.

The elder Audubon had first met Bachman in 1831 and began at that time a lifelong friendship that was firmly cemented with this marriage in 1837. (Victor married another of Bachman’s daughters in 1839.) John James Audubon announced in 1837 that he would begin work on his ambitious *Viviparous Quadrupeds of North America* as soon as *The Birds of America* and *Ornithological Biography* were completed. Although at first Bachman was skeptical, before long he had become a full partner in the enterprise, hoping “to do something for the benefit of John and Victor, which, alas, in addition to the treasures they already have, is all I can do for them whilst my head is warm.” Victor and John plunged quickly into the project. John traveled widely and painted nearly half the specimens for plates for the *Quadrupeds*. Victor was assigned the business end of the venture and also contributed backgrounds to a number of his brother’s paintings.

Despite frequent wanderings, John Woodhouse always regarded New York as his home. He became an Associate of the National Academy of Design in 1841 and exhibited his pictures intermittently in its annual exhibitions between 1840 and 1857. He also exhibited at the Apollo Association, New York, and sold at least one of his paintings to the American Art-Union. He is best remembered, however, for his contribution to the *Quadrupeds*, which was published in a folio edition in the years 1845 to 1848 and in several octavo editions. John Woodhouse died in New York, leaving a second wife and seven children.

Hudson’s Bay Lemming 63.200.1

John Woodhouse Audubon was responsible for the design of seventy-two plates of the *Quadrupeds*, while his father may be credited with

the remaining seventy-eight. Whereas the elder Audubon preferred watercolor, John Woodhouse generally worked in oil. Although it is often difficult to distinguish between the several Audubon hands, at least the two lem-

mings may confidently be assigned to John Woodhouse on the basis of the legend on the lithograph after the picture: "Drawn from nature by J. W. Audubon." Like his father, young Audubon showed his animal subjects in lifelike attitudes against appropriate backgrounds. His brother Victor often added the habitat settings to his paintings for the *Quadrupeds*. In this picture, the lemmings are precisely painted with great attention to detail, while the background is obviously by another, less careful hand, almost certainly Victor's. The picture is dated 1846, in which year John Woodhouse was in London.

The subject of the picture, called Hudson's Bay lemming (*Georychus hudsonius*) by the Audubons, is today commonly known as the collared lemming (*Dicrostonyx hudsonius*). It is a small mouselike animal, about $5\frac{1}{4}$ inches long, with a short, stout body, small eyes, a pointed nose, and a very short tail. Audubon showed its appearance during both the summer and the winter months. In winter it is entirely white except for black whiskers and some black hairs interspersed along the line of the back and on the hips and sides, giving to those parts a slightly grayish hue. With the approach of summer, the hairs darken considerably, becoming deep brown, almost black, along the back, blending to a pale gray on the under side.

In the text accompanying the lithograph after this painting, J. J. Audubon and Bachman revealed that they knew little about the lemming. They quoted Sir John Richardson's *Fauna Boreali Americana* (1829-1837), which said that in summer "it burrows under the stones in dry ridges," while in the winter "it resides in a nest of moss on the surface of the ground, rarely going abroad." They gave Samuel Hearne as the source for the information that "this little species is very inoffensive, and so easily tamed that if taken even when full grown it will in a day or two be perfectly reconciled, very fond of being handled, and will creep of its own accord into its master's neck or bosom." Audubon and Bachman further recorded that the species "inhabits Labrador, Hudson's straits, and the coast from Churchill to the extremity of Melville penin-



63.200.1

sula, as well as the islands of the Polar seas visited by Captain PARRY." It apparently was not found in the interior of America. "The first specimen we saw of it," Audubon wrote, "was in the museum of the Royal College of Surgeons at Edinburgh. Our drawing was made from specimens in the British Museum."

Oil on canvas, 14 x 22 in.

Inscribed: (at upper right) *Hudsonius/ Win* [ter]; (at right center, above) *Hudsonius/ Winter & Summer*; (at right center) Painted with/ Oil in Turpentine Dec. 1846; (on original stretcher) Hudson Bay Lemming Plate cix; (on old piece of paper attached to original stretcher) This is the property of Lucy/ Bakewell Audubon. Canvas stamp: Winsor & Newton/ 38 Rathbone Place.

REFERENCES: J. J. Audubon and J. Bachman, *The Quadrupeds of North America* (1854), III, pl. cxix, incorrectly labeled cix // A. Ford, *Audubon's Animals* (1951), pl. 178, no. 121, identifies the subject as a collared lemming (*Dicrostonyx hudsonius*); pp. 27, 31f., discusses the contributions of John Woodhouse and Victor to the paintings for *Quadrupeds* // *The Old Print Shop Portfolio*, XIII (1954), p. 166, calls this painting the original for plate cix in the folio edition of the *Quadrupeds*.

EX COLL.: Lucy Bakewell Audubon; [The Old Print Shop, New York, by 1951]; [Kennedy Galleries, New York]; Mrs. Emily Winthrop Miles, Sharon, Connecticut (until 1962); Mrs. Darwin Morse, Richmond, Massachusetts.

GIFT OF MRS. DARWIN MORSE, 1963.

Charles Wesley Jarvis

BORN 1812; died 1868. Charles W. Jarvis was the son of the portrait painter John Wesley Jarvis. He was brought up by his mother's parents, the Burtises, of Oyster Bay, Long Island. About 1828 he was apprenticed to Henry Inman, with whom he worked in New York and Philadelphia until 1834. At the end of his service Jarvis returned to New York and in 1835 opened a studio as a portrait painter. Between 1839 and 1850 he occasionally exhibited his works at the National Academy of Design. He died at Newark, New Jersey.



13.21.8

Portrait of a Young Woman

13.21.8

Nothing is known of the subject of this portrait. The style of the costume and coiffure suggests that it was painted between 1850 and 1860.

Oil on canvas, oval, 30 x 25 in.

GIFT OF MRS. J. N. BLAUVELT, 1913.

Charles Loring Elliott

BORN 1812; died 1868. Elliott was born in Scipio, Cayuga County, New York, but his most active and productive years were spent in New York City. By the age of seventeen, having already tried his hand at business and architecture, he determined to become a painter and arrived in New York armed with a letter of introduction to John Trumbull, then president of the American Academy of the Fine Arts. Elliott worked briefly in Trumbull's studio and also spent about six months with John Quidor, but

then left the city and during the next ten years was an itinerant portrait painter in central New York State.

About 1839 Elliott again took up residence in New York and immediately began to exhibit his portraits at the National Academy of Design. He was elected an Associate of the Academy in 1845, and in the following year he became an Academician. Just as his portraits of the 1830's had shown the influence of a portrait by Gilbert Stuart that had come into his possession during his wanderings, so did his works of the 1840's betray the influence of the slick romantic portraits of Henry Inman. In the following decade, the increasing importance of the daguerreotype and the camera directed him toward photographic realism, and like Healy, Page, and others, he copied many of his later portraits directly from photographs.

Although Tuckerman wrote that Elliott did nearly seven hundred paintings, less than a quarter of these have been located. They reveal Elliott as an uneven artist, but one who, at his best, was unequaled by his contemporaries in New York. His remarkable ability to capture a likeness brought to his studio a steady stream of patrons, including many prominent writers, politicians, and businessmen. He painted with a somewhat looser brushstroke than many of his rivals, but like many painters of the day, he was not well enough trained to handle much more than the head and shoulders, and the composition and drawing in his occasional full-length portraits are awkward. His portrait heads, especially of men, display a relentless realism that makes them stand well above the sweet, tame, and often sentimental conceptions of his contemporaries. Tuckerman related that in the Civil War days, when Elliott was at the height of his career, "he set up his easel in William Street, and dashed off upon canvas, at high prices, the cotton merchants who sat to him, in the hurried intervals of their restless speculations." During much of the period when he was active in New York, Elliott lived across the river in Hoboken, New Jersey. He spent the last year of his life in Albany.

Except for several recorded landscapes and figure pieces, Elliott's work consisted entirely of portraits. He painted a number of his fellow artists, and his popularity in the brotherhood is attested by the large number of portraits of him. In addition to a self-portrait (see below), the Museum owns a marble relief profile by Charles Calverley and a painting by Seymour Guy (see Vol. II), both done in 1868, and a bust by Launt Thompson made in 1870.

Preston H. Hodges

27.145

Preston Hodges (1814-after 1892) was born in Mansfield, Massachusetts. In 1821 his father opened the Franklin House, which was to become the best hotel in Providence, Rhode

Island. Here he trained his two sons, Preston and Lewis, in hotel management. In 1832 Preston induced his father to buy the Clinton Hotel, which occupied part of Clinton Hall at Beekman and Nassau Streets in New York. Hodges remained in business with his father



27.145

until 1839, when he took over the management of Carlton House, described in 1837 as "an entirely new establishment made by the union of two large brickfront houses on the east side of Broadway at the corner of Leonard Street . . . forming as extensive a building as can be desired for a public house," and "in the very center of fashion." By 1847, after a few years under Hodges' management, it was spoken of as one of the best hotels in New York. He operated this hotel until he retired in 1857. About 1875 he moved to Stratford, Connecticut, where he spent the last years of his life cultivating fruits and flowers.

This portrait, painted in 1850, shows a successful innkeeper, well fed, contented, and confident of his abilities as host and manager of a flourishing establishment. It is briskly painted in Elliott's best manner, before the disastrous influence of the photograph removed from his likenesses their vitality and buoyance. The portrait was bequeathed to the Museum by a granddaughter of Hodges.

Oil on canvas, 27 x 22 in.

Signed and dated (on the back): C. L. Elliott/1850/ New York.

REFERENCE: T. Bolton, *Art Quarterly*, v (1942), p. 89, no. 54, lists this portrait.

EXHIBITED: National Academy of Design, New York, 1850, no. 81 (as Portrait of a Gentleman); Metropolitan Museum, 1958-1959, *Fourteen American Masters* (no cat.).

BEQUEST OF SEDDIE B. ASPELL, 1927.



87.19

Portrait of the Artist

87.19

Elliott painted at least three self-portraits. One, in the collection of the National Academy of Design, was made when he was about thirty-five. Our portrait was painted several years later, about 1850. A third was painted about 1862. In our portrait he presented himself not as a romantic artist, but as a businessman engaged in the portrait painting trade. The head is smoothly and deftly drawn with a Ruskinian air of truth to nature and moral rectitude—the qualities that made his por-

traits so popular. The portrait lacks, however, the robust modeling and superb vitality of the portrait of Preston Hodges (see above), which dates from the same period.

Oil on canvas, 30 $\frac{1}{8}$ x 24 $\frac{1}{2}$ in.

REFERENCES: C. H. Caffin, *The Story of American Painting* (1907), p. 95 // T. Bolton, *Art Quarterly*, v (1942), p. 80; p. 88, no. 36, lists this painting.

EXHIBITED: National Academy of Design, New York, 1850, no. 37 (as Portrait of an Artist; probably this picture); Metropolitan Museum, 1945, *William Sidney Mount and His Circle*, no. 24.

EX COLL.: the artist; Robert Hoe, Jr.

GIFT OF ROBERT HOE, JR., 1887.

Caleb Gasper

00.17.3

In the *Centennial History of the Town of Marcellus, Onondaga County, New York* appear two lists of the heads of families resident in the town in 1825 and in 1850. The name of Caleb Gasper (1790-1877) appears in both lists, but no other information about him is recorded there. He is believed to have been related to the donor of the painting.



00.17.3

This portrait was painted in 1852. In its painstaking attention to detail, with each wrinkle and each change of surface accurately recorded, it displays the increasing influence of the photograph on Elliott's style during the 1850's.

Oil on canvas, 33 $\frac{1}{4}$ x 25 in.

Signed and dated (at lower right): C. L. Elliott 1852. Canvas stamp: WILLIAMS, STEVENS, & WILLIAMS/ Looking Glass Ware Rooms/ & ART REPOSITORY/ Engravings, Art Materials &c./ 353 BROADWAY, NEW YORK.

REFERENCE: T. Bolton, *Art Quarterly*, v (1942), p. 82; p. 88, no. 42, lists this painting.

GIFT OF MRS. HENRY G. MARQUAND, 1900.

Mrs. James Clinton Griswold

00.17.2

Laura Gasper (1830-1897) was born in Marcellus, New York, the daughter of Caleb Gasper (see above). She is said to have been married twice, first to James Clinton Griswold and later to a member of the Della Torre family, but nothing else is known of her life. This portrait shows her at twenty-four. Elliott has seated her by a brook with a gentle waterfall, a properly romantic setting that he did not hesitate to repeat when the occasion demanded. Mrs. Griswold is shown as a plump and soulful-eyed mid-Victorian belle, her eyes raised to the contemplation of some innocent dream. The portrait has perhaps idealized her charms but nevertheless recorded the plain facts of her face and person.

Technically, this picture differs markedly from the portrait of Caleb Gasper, painted only two years earlier. Probably this change was not a new development in Elliott's style, but rather evidence that he preferred a bold manner for his portraits of men, and a smoother, more finished technique for recording the porcelain-like complexions of Victorian womanhood.

Although today we prefer Elliott's stronger, more vigorously painted likenesses of rugged, older men, a century ago sentimental por-



OG 17.2



96.24

traits of this kind had a wide appeal. It was probably one of Elliott's portraits of this type, described simply as *Portrait of a Woman* in the 1856 catalogue of the National Academy of Design, that was praised by a critic as "a picture that presents some qualities of art probably never surpassed by any modern picture."

Oil on canvas, 36 $\frac{1}{8}$ x 29 $\frac{1}{4}$ in.

Signed and dated (at lower left): Elliott/ 1854.

REFERENCE: T. Bolton, *Art Quarterly*, v (1942), p. 88, no. 46, lists this picture.

GIFT OF MRS. HENRY G. MARQUAND, 1900.

Mathew Brady

96.24

Mathew Brady (1822–1896) was born in Warren County, New York. While a boy he met the artist William Page at Saratoga and received lessons in drawing from him. Brady and Page came to New York together about 1839 or 1840 to study with Samuel F. B. Morse. At this time Morse was experimenting not only with his electric telegraph, but also with the newly-invented daguerreotype. Apparently Brady worked for a time with Morse and also conducted experiments of his own. Shortly thereafter he opened a photographic studio on Broadway and met with immediate success. By 1850 he was known as "the prince of photographers" and had taken pictures of most of the eminent personages of the day. His work was awarded many medals. During the Civil War he took about seven thousand photographs of battlefields and troops in action, which form the most complete pictorial record of the war. Although he was the leading photographer of the time and very prosperous, in the financial panic of 1873 he suffered heavy losses from which he never recovered. When his war negatives were sold for debt, three quarters of them were bought by the government. Brady's later years were marred by ill health and poverty. He died in New York.

Elliott's portrait of Brady is undated, but Brady himself gave its date as 1857 when he lent it to this Museum in 1895. It shows him

at thirty-five, a serious and sensitive young man at the height of his career.

Oil on canvas, 24 x 20 in.

Canvas stamp: WILLIAMS, STEVENS, WILLIAMS & CO/ Looking Glass Ware Rooms/ & ART REPOSITORY/ Engravings, Art Materials & C./ 353 BROADWAY NEW YORK/ 24 X 20.

REFERENCES: T. Bolton, *Art Quarterly*, v

(1942), p. 82; p. 85, no. 9, lists this painting // J. D. Horan, *Mathew Brady* (1955), p. 25.

EXHIBITED: Metropolitan Museum, 1895, *Retrospective Exhibition of American Paintings*, no. 160; Metropolitan Museum, 1939, *Life in America*, no. 291.

GIFT OF THE FRIENDS OF MATHEW BRADY, 1896.

Thomas Hewes Hinckley

BORN 1813; died 1896. Hinckley was born in Milton, Massachusetts, and spent the greater part of his life there. His father opposed his desire to become an artist, and at an early age he was apprenticed to a merchant in Philadelphia; there he received a few drawing lessons. These constituted his only training in art except for advice on color from a sign painter. After his father's death he decided to become a painter of animals; he specialized in pictures of dogs and dead game and prize cattle. These appealed to hunters and gentlemen-farmers; apparently Hinckley sold them without difficulty and without the necessity to exhibit them. He did, however, show a few paintings at the Pennsylvania Academy of the Fine Arts in Philadelphia, and at the National Academy of Design and the American Art-Union in New York. In 1851 he went to Europe to study the work of Sir Edwin Landseer, and two of his hunting paintings were exhibited at the Royal Academy in London. Tuckerman called him one of our "earliest cattle painters" and said he "produced some excellent specimens, but never seems to have progressed beyond his first successful attempts." The critic James Jackson Jarves in *The Art Idea* (1864) made the perceptive statement, "Hinckley paints animals with the *animal* left out." Nevertheless, his paintings enjoyed a wide popularity; C. E. Clement and L. Hutton made the somewhat exaggerated statement, "His pictures are in galleries in all the principal cities of the United States." Hinckley died in Milton, Massachusetts.

Rabbit Hunting

43.52

This is a typical example of Hinckley's hunting pictures. In a letter dated 1853 from the artist to Smith T. Van Buren, who purchased

the painting in 1852, there is a long glowing account of the life and character of Billy (the black dog in the right foreground of the painting), describing his skill as a hunting dog and a watchdog: "When I first saw Billy he was a



43-52

new born pup in company with some half dozen others of famous pedigree. I selected him on account of his superior sprightliness & comely looks, but was told he was engaged to another who had a chance of selecting before me. . . . As he grew up & became a dog his owner found it impossible to control him, he was a perfect *demon of destruction*. . . . his owner was obliged to part with him & I got him. I took him home with me & devoted a day or two in breaking him of his bad habits, . . . all he wanted was a steady and determined hand. . . . For all sorts of vermin I think I never saw his equal. Rats, weazels, minks, skunks, &c he destroyed in great numbers far & near. . . . I have used him to hunt

quails . . . also for duck shooting. . . . As a watch dog he never had a superior, he seemed to have an almost human knowledge who to let pass & who to keep out, he knew a loafer immediately & coaxing was wholly lost on him. . . . I could say much more in his praise but I am afraid that you will think me extravagant in my eulogium. . . . should I ever travel near the town of Kinderhook I shall certainly make a pilgrimage to Lindenwald to look at his portrait as represented in the picture of the Rabbit hunter in your possession."

The landscape and animals are skillfully painted, but the awkward composition betrays the hand and eye of the self-taught painter. It was probably painted from sketches made in the vicinity of Milton, Massachusetts.

Oil on canvas, 40 x 54 $\frac{1}{4}$ in.

Signed and dated (at lower right): T. H. Hinckley 1850. Canvas stamps: From J. J. ADAMS / 99 WASHINGTON ST / BOSTON; and G. ROWNEY & CO / MANUFACTURERS / 51, RATHBONE PLACE / LONDON.

REFERENCE: T. Hinckley, letter to S. T. Van Buren in Museum Archives (Jan. 17, 1853).

EX COLL.: American Art-Union (1851; sale, Dec. 16, 1852, no. 223, \$475); Smith T. Van Buren, Kinderhook, New York; Mrs. Stuyvesant Fish Morris; Mrs. F. Livingston Pell, New York.

GIFT OF MRS. F. LIVINGSTON PELL, 1943.

Samuel Haydon Sexton

BORN 1813; died 1890. Sexton was born in Schenectady, New York, and passed his entire life there. Little is known of his career except that at first he followed his father's trade as a cobbler. In 1835 the following notice of him was published in the *Reflector and Schenectady Democrat*: "I am informed that Mr. Sexton is a self-taught man—that he has acquired the principal part of his profession by his own industry and perseverance. I believe, however, that he placed himself for a short period under the instruction of a skilled portrait painter in the city of New York, from whose instructions he derived very considerable benefit. . . ."

Sexton was known locally for his portraits and for a historical painting called *The Massacre*, painted in 1833, which showed the Indian raid and burning of the old Dutch town of Schenectady in 1690. He also painted landscapes of the Mohawk Valley, some of which were exhibited at the National Academy of Design in New York. Although Sexton apparently was moderately successful as an artist, Joel H. Monroe reported in his *Schenectady Ancient and Modern* (1914) that he died “an old man in penury.”

Levi Hale Willard

91.32

Levi Hale Willard (1823–1883) was a native of Schenectady, New York. He became a successful businessman in New York City and owned large holdings in the American Express Company. At his death he bequeathed a substantial sum of money to the Metropolitan Museum to be used for the purchase of plaster casts illustrating the history of architecture. These were displayed for many years, until the accumulation of important original works of art and a changing attitude toward plaster reproductions favored the retirement of the greater part of the collection. This portrait belonged to the artist until his death, when it was presented to the Museum by his brother, who considered it an excellent likeness.

Oil on canvas, oval, 27 x 21½ in.

Signed and inscribed: (at lower left) S. H. Sexton, Sch'dy, N.Y.; (on the back) S. H. SEXTON/ Painter/ Schenectady/ N.Y.; (on label on stretcher) L. H. Willard; (on label on frame) Painted at Schenectady 1857.

REFERENCES: F. Dielman, letter in Museum



91.32

Archives (Nov. 12, 1890) // W. Ware, letter in Museum Archives (Dec. 11, 1890) // J. Sexton, letter in Museum Archives (March 25, 1891).

GIFT OF JOHN SEXTON, 1891.

John Carlin

BORN 1813; died 1891. Carlin was born in Philadelphia. He was a deaf mute and was among the first pupils of the Pennsylvania Institute for the Deaf and Dumb, from which he graduated in 1825. His natural talents as an artist were developed in the drawing academy of John Rubens Smith in Philadelphia. In 1833 he studied portrait paint-

ing with John Neagle, and two years later he began showing his portraits and genre pictures at the exhibitions of the Artists' Fund Society in Philadelphia. In 1838 he went to London and spent several months studying the collection of antique sculpture in the British Museum. Proceeding to Paris, he studied with the eclectic academician Paul Delaroche and made a series of illustrations in outline for Milton's *Paradise Lost* and Bunyan's *Pilgrim's Progress*. In 1841 Carlin settled in New York and attempted to establish himself as a miniature painter, but the increasing popularity of the daguerreo-type soon cut off the demand for hand-painted miniatures, and his attention perforce turned to portraits, genre, and landscapes.

Although severely handicapped, Carlin was a popular artist and numbered among his patrons many of the old families of New York as well as some of the leading political figures of the time, among them Horace Greeley and Hamilton Fish. Carlin wrote a novel, *The Scratchside Family* (c. 1861), and a popular poem, "The Mute's Lament," addressed to his wife, also a deaf mute. He was, naturally, interested in the education of others who shared his affliction and was awarded in 1864 an Honorary Master of Arts degree by the Columbia Institution for the Instruction of the Deaf, Dumb, and Blind in recognition of his contributions to their welfare. He died in New York.

After a Long Cruise

49.126

This is the sort of comic anecdote that appealed to the untutored picture-viewer a century ago. Its aim, like that of the cartoon or the vaudeville skit, was pure amusement. Here, three drunken sailors lurch along the New York waterfront; one turns his unwelcome attentions to a frightened Negro woman; another knocks over the stand of an orange-vendor.



In his *Sunshine and Shadow in New York* (1868), a description of life in New York, Matthew Hale Smith devoted a whole chapter to the subject of sailors and remarked: "The story of a New York sailor is told in a few words. Home from a long voyage, he is seized by men who lay in wait for him; enticed into some one of the many dens where sailors congregate, vile liquor is given to him in abundance; women hardened, cruel and vile, rob him of all his cash; in a drunken spree he is turned into the streets; he signs the shipping articles, and is beyond Sandy Hook before he wakes from his drunken revelry. . . . A walk along Water Street . . . will give a better idea of the degradation of the sailor, and the vicious influences that surround him, than any pen can describe."

The color is bright and the picture, though full of interesting details, is not well composed. These characteristics and the faulty drawing give the picture something of the naïve quality of a primitive.

Oil on canvas, 20 x 30 in.

Signed and dated (at lower left): J. Carlin 1857.

REFERENCE: E. P. Richardson, *American Romantic Painting* (1944), p. 27, lists this picture.

EXHIBITED: National Academy of Design, New York, 1859, no. 297 (for sale); Detroit Institute of Arts, 1933, *Nineteenth Century*

American Artists (no cat.); Carnegie Institute, Pittsburgh, 1936, *An Exhibition of American Genre Paintings*, no. 19 (lent by McCaughen & Burr).

EX COLL. [McCaughen & Burr, St. Louis, by 1936-1949].

PURCHASE, MARIA DE WITT JESUP FUND, 1949.

George Peter Alexander Healy

BORN 1813; died 1894. Healy was born in Boston, the son of an improvident ship captain. His natural talents as a painter were encouraged, and at eighteen, although entirely untrained, he opened a studio in Boston. After he painted a successful portrait of the social leader Mrs. Harrison Gray Otis, he received a number of commissions and earned enough money to go to Europe to study. He went to Paris in 1834 and remained in Europe eight years. He studied under Baron Gros and also worked in London. By his great personal charm he moved with ease from the bohemian society of poor art students in Paris into new social circles. During these years he transformed himself from a provincial face painter into a cosmopolitan portraitist whose brush was always in demand. He painted many of the great political and social figures of his time, some of whom invited him to live in their homes while their portraits were in progress.

Two qualities of his hand recommended him to his patrons—his ability to catch a faithful likeness and his rapidity of execution—both appealed alike to busy European and American statesmen and businessmen, no less than to society belles and matrons. He is said to have painted about a hundred portraits a year. His daughter remarked that in his later years his driving speed robbed his portraits of much of their earlier quality, and it eventually brought him to a point of nervous collapse. His color sense also declined, but he remained unconscious of this serious defect. His attitude toward portrait painting is revealed by his statement that when he settled in Chicago in 1855 he opened "an office," not a studio. From 1867 to 1892 he lived in Paris, but his commissions kept him traveling, from Bucharest to Boston, from Washington to Chicago, and from London to Rome. He spent his last years in Chicago.

In his day Healy's fame rested on his series of portraits of French statesmen and politicians and Presidents of the United States. His work forms a gallery of the international political, military, and social leaders of his day. He was tremendously successful as a recorder of the faces and costumes of the second half of the nineteenth century, but few of his pictures are more than historical records.



39.37

Moses Pond

39.37

Moses Pond (1800–1870) was a prominent and wealthy businessman in Boston. For many years he was an active supporter of the Bowdoin Square Baptist Church, of which he was a senior warden. He was a friend of William Lloyd Garrison and was active in the abolitionist movement. This picture was painted in 1832, at the beginning of Healy's long career. The portrait is remarkable for a beginner; although it has a certain primitive air, its characterization is livelier than that in many of Healy's later portraits. The picture was presented to the Museum by a granddaughter of Pond.

Oil on canvas, 30 x 25 in.

Signed and dated (at lower left): G. P. A. Healy/ 1832.

REFERENCES: L. Burroughs, *Met. Mus. Bull.*, xxxiv (1939), p. 160 // M. de Mare, *G. P. A. Healy* (1954), p. 22, mentions this portrait.

EXHIBITED: Brooklyn Museum, 1917, *Early American Paintings*, no. 33.

GIFT OF MRS. DUNLAP HOPKINS, 1939.



61.70

Alexander Van Rensselaer 61.70

Alexander Van Rensselaer (1814–1878) was the son of Stephen Van Rensselaer (see portrait on p. 194), who was known as "The Last Patroon." He was born in the Van Rensselaer Manor House in Albany and was one of the heirs of his father's large estate. In later life he was known as a yachtsman. This picture, painted in London in 1837, shows him at twenty-three, a Beau Brummel of fashion, his face adorned with chin-whiskers. It shows how Healy developed as a draughtsman and technician in the five years since he had painted Moses Pond (see above). It shows, too, that he had thrown off the provincialisms of his earlier Boston works and had adopted the prevailing mode of romantic portraiture. On the success of this commission Healy was recommended to paint Van Rensselaer's sister



Euphemia (see below). The picture was bequeathed to the Museum by Van Rensselaer's daughter.

Oil on canvas, $36\frac{1}{4} \times 28\frac{3}{8}$ in.

Signed and dated (at lower right): Geo. P. A. Healy/ August 1837/ London. Canvas stamp: R. Dany/ 83 Newman Street/ Oxford s London/ 1005.

REFERENCE: M. K. Van Rensselaer, *The Van Rensselaers of the Manor of Rensselaerswyck* (1888), unpagd.

BEQUEST OF MABEL VAN RENSSELAER JOHNSON, 1959.

Euphemia White Van Rensselaer

23.102

Euphemia Van Rensselaer (1816–1888) was the daughter of Stephen Van Rensselaer (see portrait on p. 194) and the sister of Alexander Van Rensselaer (see above). This picture was painted in 1842, the year before her marriage to John Church Cruger of Cruger's Island, in the Hudson River near Barrytown. She stands in a landscape, elegantly dressed in black watered silk, a black shawl, and a handsome yellow bonnet. Seen in the distance are some indistinct ruins, which by family tradition are said to be the Mayan stones brought to New York by the explorer and archaeologist John Lloyd Stephens, who had discovered them at Kabah in Yucatan. These he intended for his Museum of American Antiquities in New York, but the stones did not arrive in New York until after the Museum had burned in 1843, and he gave them to John Church Cruger. Since this occurred the year after the date on this portrait, it would seem unlikely that the background had anything to do with this amusing incident in the history of American collecting. (The stones were ultimately sold to the American Museum of Natural History in New York.)

This is one of Healy's most successful works, painted after he had mastered his technique, but before the disastrous influence of the photograph had made its mark on his style. The pose is pleasing, and the color scheme, with its accents of green and yellow in the costume, is

well controlled. The portrait was painted in Paris; Healy's exposure to portraits by Ingres may have had some influence on its composition.

Oil on canvas, $45\frac{3}{4} \times 35\frac{1}{4}$ in.

Signed and dated (at lower right): G. P. A. Healy Paris 1842.

REFERENCES: *Met. Mus. Bull.*, xviii (1923), pp. 180, 201 // M. de Mare, *G. P. A. Healy* (1954), p. 109.

BEQUEST OF CORNELIA CRUGER, 1923.

Portrait of the Artist

91.27.2

Healy's self-portrait shows him at thirty-nine, at the height of his career. It was painted in 1851, the year he completed a dozen years' work on his masterpiece, Webster's Reply to Hayne, in Paris and took it to Boston for display in Faneuil Hall. He peers from the canvas with the same penetrating and unwavering stare that his only rival, the camera, could match. Healy painted a number of portraits of himself, at various stages of his career. Although almost monochromatic, this picture is one of the more attractive of them, and is surpassed only by the one in the Redwood Library at Newport, Rhode Island, which



shows him as a much younger man, and is even more romantic and moody in conception.

Oil on canvas, 24½ x 20½ in.

Signed and dated (at lower right): G H 1851.

EXHIBITED: Metropolitan Museum, 1945, *William Sidney Mount and His Circle*, no. 23.

GIFT OF SAMUEL P. AVERY, 1891.

The Count of Paris

83.20

Born Louis-Philippe-Albert d'Orléans (1838–1894), the subject of this portrait was the son of King Louis Philippe and later pretender to the throne of France. His father had been one of Healy's most faithful patrons when he was king, from 1830 to 1848. The Count of Paris came to America in 1861 and served through the Civil War as aide-de-camp to General McClellan. His seven-volume history of the American Civil War was published in Philadelphia and Paris.

This picture was painted in 1882, a few years before the count's permanent exile from France, at the Chateau d'Eu (not "Eau" as Healy inscribed on the portrait), near Dieppe in the department of Seine-Maritime. It is representative of Healy's later manner. An entry in the diary of his daughter Edith refers to it: "Papa was most kindly received by the comte and comtesse de Paris. She is as tall as Papa and sang in the evening very well. The comte sat on Saturday morning and afternoon. Papa painted an entire bust portrait. It is charming in color, firm and well painted, fresh and bold; I dare say much better than the full-length he means to paint from it."



83.20

The portrait does not, however, live up to this enthusiastic description, for although the background is a brick red, the color scheme is routine and hardly "charming," and the picture seems far from being "fresh and bold."

Oil on canvas, 25 x 20¾ in.

Signed and dated (at upper right): G. P. A. Healy/ Chateau d'Eu 1882. Canvas stamp: [first line illegible]/ ALEXIS VOISINOT Succ^r/ M^a de Couleurs Fines/ Toiles Tableaux/ PARIS.

REFERENCE: M. de Mare, *G. P. A. Healy* (1954), p. 288.

DEPOSITED BY WILLIAM HENRY HURLBERT, 1883.

Louis Lang

BORN 1814; died 1893. Lang was born at Waldsee, Württemberg, Germany. Although his father, a historical painter, intended him for a career in music, Lang displayed early in life an unusual aptitude for painting and helped to support his family by painting carriages, designing monuments, and decorating churches. After studying in Paris and

Stuttgart, he came to America in 1838 and lived in Philadelphia. Three or four years later he went to Italy, and spent the next five years working in Venice, Bologna, Florence, and Rome. Tuckerman recorded that on Lang's return to the United States he "was chiefly engaged in decorations, and modelling plaster figures for ornamental purposes." After another brief visit to Italy, in 1847, Lang settled in New York, although he continued to make frequent trips to Europe and for a while had a studio in Rome. In 1852 he was elected an Academician by the National Academy of Design, where his pictures were frequently exhibited. He specialized in scenes from history and romantic genre pictures, which James Jackson Jarves dubbed "illustrations of lackadaisical sentimentalism of the most hollow kind, mere soap-bubbles of art." The New-York Historical Society owns one of his most ambitious paintings, *Return of the 69th Regiment New York State Militia from the Seat of War*, July 27, 1861.

Lang was a member of the Century Association. He was described by Whittredge in his autobiography as "an artist whom everybody loved and respected" and was credited as "the first to introduce in any of the clubs monthly collections of pictures to be lighted up on the occasions of monthly evening meetings." "This," continued Whittredge, "gave the artists an opportunity of hearing what members of all sorts had to say about their work and as artists' works are not done to be criticized by artists alone, much advantage was gained by hearing the opinions of those who were not artists." Through his friendship with the painter John F. Kensett, Lang was able to sell many of his pictures to the growing group of collectors in New York. Lang died in New York.



The Basketmaker

77·3·4

In his brief biographical note on Lang, Tuckerman called attention to his brilliant colors and said that he was "fond of delineating female and infantile beauty, with gay dresses and flowers." One of the favorite subjects for the genre painter of the mid-nineteenth century was the Italian peasant girl, the *contadina*. In style this picture reflects strongly Lang's training in Germany and France, as well as his long sojourn in Italy. Although it was exhibited at the National Academy of Design in 1853 with the title given here, for many years it was known as *Country Girl*.

Oil on canvas, 27¼ x 34¼ in.

Signed and dated (at lower right): L. Lang 1853. Canvas stamp: WILLIAMS, STEVENS & WILLIAMS/ Looking Glass Ware Rooms/ ART REPOSITORY/ Engravings, Art Materials &c./ 353 BROADWAY, NEW YORK.

EXHIBITED: National Academy of Design, New York, 1853, no. 66.

EX COLL.: Nicholas Ludlum, New York (from 1853); Sarah Ann Ludlum, New York.

BEQUEST OF SARAH ANN LUDLUM, 1877.

George Loring Brown

BORN 1814; died 1889. Brown was born in Boston and was trained as a wood-engraver there by Alonzo Hartwell. His interest in the theater may have encouraged him to try his hand at painting. He joined the Forrestian Dramatic Club, where, Tuckerman recorded, "he was found to be a most serviceable ally, with an extraordinary aptitude and unlimited will, being equally efficient and cheerful whether enacting Julius Caesar, manufacturing thunder, or painting a scene." After some brief training with George Healy in 1832, Brown went to Europe to study, working in Antwerp, London, and Paris, where he was a pupil of Jean-Baptiste Isabey and spent much time copying paintings in the Louvre.

In 1834 he returned to Boston for a few years and won the praise of Washington Allston for his copies after Claude Lorrain. About 1839 he went back to Europe and remained there twenty years, working mostly in Italy. There he became a well-known member of the American art colonies in both Florence and Rome. Bayard Taylor in *Views Afoot* (1846), told of his visit to Brown's studio in Florence: "I have been highly gratified in visiting the studio of Mr. G. L. Brown, who as a landscape painter is destined to take a stand second to few since the days of Claude Lorraine. He is now without a rival in Florence or perhaps in Italy. . . . His Italian landscapes have that golden mellowness and transparency of atmosphere which give such charm to the real scenes." He considered himself a disciple of Claude Lorrain and liked to be called "Claude" Brown. The most entertaining account of Brown is to be found in Hawthorne's *Italian Notebooks* (1871), for it gives us a picture of the artist himself. On April 22, 1858, Hawthorne wrote: "We have been recently to the studio of Mr. Brown, the American landscape painter, and were altogether surprised and delighted with his pictures. He is a plain, homely Yankee, quite unpolished by his many years' residence in Italy; he talks ungrammatically, and in Yankee idioms; walks with a strange, awkward gait and stooping shoulders; is altogether unpicturesque, but wins one's confidence by his very lack of grace. It is not often that we see an artist so entirely free from affectation in his aspect

and deportment. His pictures were views of Swiss and Italian scenery, and were most beautiful and true. . . . Mr. Brown showed us some drawings from nature, done with incredible care and minuteness of detail, as studies for his paintings. We complimented him on his patience; but he said, 'Oh, it's not patience,—it's love.' ”

Brown's Italian landscapes found a ready sale among traveling Englishmen and Americans. His enormous success in selling pictures of this type eventually led to an almost mechanical production of stereotyped subjects, especially after his return to Boston. Despite his popularity, his bold and painterly technique was disliked and openly criticized by a number of American artists and critics. Sanford Gifford called his work “careless and conventional.” Tuckerman complained that “sometimes there is a too obvious striving for effect; the tints have a certain prominence, something like those of gorgeous tapestry, and the light is not enough subdued.”

In answer to criticism aroused by an exhibition of his works in Boston in 1860, Brown replied: “. . . all the artists cry out too rich!! . . . but I say that I have not *enough*. I intend to paint still stronger.” Nonetheless, the battle continued, and James Jackson Jarves wrote of Brown in *The Art Idea* (1864): “His is pictorial slopwork; crude, hot, staring, and discordant, loaded on the canvas with the profligate palette-knife dash of a Rembrandt, without the genius that transformed his seeming recklessness into consummate art.”

Brown's technique was a radical departure from the rather tight handling characteristic of his Hudson River School contemporaries. The similarity of his manner to that traditionally used by painters of stage sets suggests that his early experience with scene painting was influential in the development of his style.

View at Amalfi, Bay of Salerno

03.34

The production of pictures of this sort—nostalgic records of favorite tourist views in Italy—occupied Brown for most of his career. No gallery in Boston was considered complete without an example of his work.

This picture was painted in Rome in 1857 at a time when Brown was so busy supplying mementos of Florence, Rome, Venice, and Naples that he had to hire an assistant to lay in the compositions. The view appears to have been based on a small oil sketch called *View at Amalfi* near Naples (Shelburne Museum, Vermont) painted in Rome the preceding year.

Oil on canvas, 33¼ x 53¾ in.

Signed and dated (at lower center): G. L. Brown/ Rome 1857.

REFERENCE: T. W. Leavitt, “The Life, Work, and Significance of George Loring Brown, American Landscape Painter,” unpublished Ph.D. dissertation, Harvard University (1957), p. 93, relates this painting to the sketch at Shelburne.

EXHIBITED: Detroit Institute of Arts and Toledo Museum of Art, 1951, *Travelers in Arcadia, American Artists in Italy, 1830-1875*, no. 8.

EX COLL.: Jonathan Sturges; William Church Osborn.

GIFT OF WILLIAM CHURCH OSBORN, 1903.



03-34

Thomas Chambers

BORN 1815; died after 1866. As is the case with many American primitive painters of the nineteenth century, Chambers' works had earned him a wide reputation before much was known about his life. Even after a number of signed works had appeared, in fact, doubt was cast that an artist by this name had ever lived, or, at best, had ever worked in the United States. According to the United States census for 1850, Chambers was born in England in 1815. He came to the United States in 1832, and became a naturalized citizen. The first professional notice of him in this country appeared in *Longworth's Almanac* for 1834, where he was listed as a landscape painter, working at 80 Anthony Street, New York. Chambers' name was included in the New York directories through 1840, and although it is only after 1838 that he is listed as a marine painter rather than a landscape painter, his earliest known signed and dated work is a marine of 1835. He disappeared from the New York directories in 1841; from 1843 to 1851 he was listed as an artist in Boston. From 1852 to 1857 he was working in the Hudson Valley, where a large number of his pictures have been found. In 1858 and 1859 and from 1861 to 1866 he was again in New York. Nothing further of his career is known, and the time and place of his death have not been discovered.

Chambers' pictures have been admired for their brilliant coloring and for the remarkably romantic, occasionally eerie, atmosphere he achieved by abstraction and simplification. Although most of his paintings were based closely on prints, his style was so personal that he often transformed a routine black and white print into a visually exciting picture.

The Constitution and the Guerrière

62.256.5

This subject from the War of 1812 was based on an engraving by Cornelius Tiebout after a painting by Thomas Birch (1779–1851), the Philadelphia marine, landscape, portrait, and miniature painter. Chambers, however, took certain liberties with his source, showing the mast, which is broken and falling in the print, as a splintered pile. He transcended the routine composition of the engraving by simplifying its minutely rendered details and enlarging its central portion to fill the entire

canvas. Beyond this, the success of the picture is based in no small way on the dynamic cloud patterns and the vivid, enamel-like colors that Chambers contributed. This picture has been tentatively dated about 1845. A similar painting by Chambers, based on the companion engraving, *The Capture of the Macedonian* by the U. S. Frigate *United States* (by B. Tanner after Birch), is signed and dated 1852.

Oil on canvas, 24¾ x 34¼ in.

Signed (at lower left): T. Chambers.

REFERENCE: *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, exhib. cat. (1961), p. 148, no. 73, dates this painting about 1845.

EXHIBITED: Macbeth Gallery, New York, 1942, *T. Chambers*, no. 14; Metropolitan Museum, 1961–1962, and American Federation of Arts Traveling Exhibition, 1962–1964, *101 Masterpieces of American Primitive Painting from the Collection of Edgar William and Bernice Chrysler Garbisch*, no. 73.

EX COLL. Edgar William and Bernice Chrysler Garbisch (1959–1962).

GIFT OF EDGAR WILLIAM AND BERNICE CHRYSLER GARBISCH, 1962.



62.256.5

David Gilmore Blythe

BORN 1815; died 1865. Blythe was born in eastern Ohio. At sixteen he was apprenticed to Joseph Woodwell, a carpenter and wood-carver in Pittsburgh. As a painter Blythe appears to have been entirely self-taught. After serving as a ship's carpenter in the navy

for several years, he settled in western Pennsylvania, painting portraits and anecdotal pictures of rural and urban life, and writing doggerel verse. Most of his genre paintings are marked by the broad humor of the rustic and the vagabond. For many years Blythe was a familiar figure in the provincial Bohemia of Pittsburgh, where many of his paintings are still owned.

One of the chief sources of information about Blythe is *The History of Uniontown, Pennsylvania* (1913) by James Hadden, who gave the following account: "Of the former eccentric residents of Uniontown may be mentioned David G. Blythe. . . . In his care-free boyhood he frequently amused himself and friends by sketching some ridiculous object, for which he possessed extraordinary ability, using no other material than a piece of charcoal, and as his canvas the door or side of an outhouse. . . . In the winter of 1846-47, Blythe made his appearance in Uniontown and procured boarding at the Seaton House. . . . P. U. Hook then kept a store opposite the Seaton House, and over his store Blythe secured a room which he very appropriately named 'The Rat's Nest,' and here he had his studio, painted his sketches and wrote much of his poetry over the nom de plume of 'Boots.' His talent as a portrait painter soon brought him some employment. . . . A gloominess, caused by the loss of his bosom companion, settled over the life of Blythe, from which he never fully recovered. He became extremely careless of his dress and utterly regardless of the opinions of his fellow man. . . . While some of Blythe's productions in verse possessed considerable merit, he wrote much that was groveling, and some that otherwise would have been creditable, was marred by the use of slang." Blythe died in Pittsburgh.

Corn Husking

57.19 Oil on canvas, 24 x 33½ in.

Signed (at lower left, on fence plank and on ox yoke): Blythe.

The subject is a barnyard brawl at corn-husking time. Perhaps this view represents a corner of the Blythe farm near East Liverpool, Ohio. The picture was probably painted between 1850 and 1855; it displays very well the artist's peculiar macabre style of painting, which was somewhat more advanced than that of the usual self-taught primitive, and reveals the sophistications of the provincial cartoonist.

The light of the Halloween moon is strongly concentrated, almost like a searchlight, throwing the foreground figures into silhouette. This use of a strong side light and dark shadows is characteristic of many of Blythe's paintings and gives them the appearance of theatrical tableaux rather than scenes from nature.



REFERENCE: D. Miller, *The Life and Work of David G. Blythe* (1950), pp. 103, 132, lists this picture among unlocated paintings.

EXHIBITED: Pittsburgh Public Library, 1879 (lent by Dr. John Shallenberger).

EX COLL.: John Shallenberger (1879); the family of John Shallenberger, Germany (until 1957); [The Old Print Shop, New York].

PURCHASE, CATHARINE LORILLARD WOLFE FUND, 1957.

Joseph Kyle

BORN 1815; died 1863. Kyle was born in Ohio. He went to Philadelphia to study under Thomas Sully and Bass Otis about 1834, in which year he first exhibited at the Pennsylvania Academy of the Fine Arts. From 1835 to 1845 he exhibited a number of portraits and "fancy pieces" in the annual exhibitions of the Artists' Fund Society in Philadelphia. About 1846 he moved to New York, and in 1849 he was elected an Associate of the National Academy of Design. In addition to his work as a portrait and figure painter, he painted a panorama of the Mississippi River and worked on other panoramas in cooperation with several painters. He died in New York.

Portrait of the Artist

06.1311

This picture is undated, but when a daughter of the artist lent it to the Museum in 1895, she said it was painted in 1859. The forehead is strongly lighted, causing the head to loom out



of deep shadow. The drawing is sure, the features are skillfully modeled, and the penetrating and melancholy gaze has an almost hypnotic power. The donor, another daughter of the artist, wrote of this picture: "I own one of his best works—his own portrait which was declared by his friends, Elliot [sic], James Hart, W^m Beard, McGrath and others to be an extremely fine specimen of his work." Another self-portrait, showing Kyle as a younger man, is in the collection of the National Academy of Design.

Oil on canvas, 17 x 14 in.

Canvas stamp: GOUPIL & CO / Artists Colourman / & PRINT SELLERS / 366 / Broadway / NEW YORK.

REFERENCES: *Met. Mus. Bull.*, 1 (1906), p. 49 // L. S. Kyle, letter in Museum Archives (Dec. 25, 1905).

EXHIBITED: Metropolitan Museum, 1895, *Retrospective Exhibition of American Paintings*, no. 200x (lent by Mrs. Mary Kyle Dallas, New York).

GIFT OF LOUISE S. KYLE, 1906.

Appendix

These four pictures were long thought to be of American origin but have now been assigned to various anonymous European painters.

Portrait of a Man

41.33

Owned by Joseph Striker/ his seventh great grandson.

For many years this painting was called a self-portrait by Jacob Gerritsen Strycker (1619–1687). Although a man with this name is known to have lived in New Amsterdam from 1651 to 1687, research here and abroad has failed to uncover any contemporary reference to him as a painter. The first mention of him in that capacity was in a genealogy prepared by William Strycker in 1887, where he was called an amateur artist, but since that record was made more than two hundred years after Strycker's death, there is no firm reason to believe that he was ever active as a painter. Nor is there any compelling reason to believe that the picture represents him. It appears to be the work of a seventeenth-century Dutch artist of routine ability.

Two other portraits, one said to represent Jan Strycker and the other Adrian van der Donck (both Clarke Collection, National Gallery, Washington, D. C.), have been attributed to Strycker on the basis of inscriptions, but within recent years the inscriptions have been discredited, and the pictures are now unattributed.

Oil on wood, $25\frac{3}{4} \times 19\frac{1}{2}$ in.

Label (formerly on frame): Portrait painted —1655—of and by/ Jacobus Gerritsen Strijker/ Chief Burgomaster—Schepen-Limner/ in Court of Nieu Amsterdam—1651–1687/

REFERENCE: J. T. Flexner, *First Flowers of Our Wilderness* (1947), p. 290, questions the attribution to Strycker.

ON DEPOSIT: Metropolitan Museum, 1924–1941.

EX COLL. the Striker family (until 1941).

PURCHASE, FLETCHER FUND, 1941.



Portrait of a Boy, called Thomas Nelson of Virginia

X. 101

When this picture appeared in an auction at the beginning of this century, it was described as a portrait of "Thomas Nelson [c. 1716-1782], son of Governor Nelson, of Virginia." This identification has not been confirmed, however, by further documentation. Young Nelson was the son of Thomas Nelson (1677-1745), who was born in England, came to America about 1700, and married Margaret Reid (or Reade) about 1710. The alleged subject of this portrait was their third child. He served as secretary of the Colonial Council of Virginia and in 1745 married Lucy Armistead.

The portrait has been attributed to William Hogarth (1697-1764), but it does not resemble his work. It has also been ascribed to the Dutch painter William Wissing (1656-1687), who was active in England for many years, but it is too late in style to have been by him. Many years ago William Sawitzky said it was done by one of the Hudson Valley Patroon painters. More recently it has been called American School, second quarter of the eighteenth century.



X. 101

In style, the picture bears no strong resemblance to any American painting of the period, although it stems from the same tradition as Justus Englehardt Kühn's several portraits of children painted in Annapolis, Maryland, early in the eighteenth century. It is obviously the work of an artist familiar with the traditions of Baroque court portraiture. It was probably painted by a provincial British or German painter of the 1720's.

Oil on canvas, 46 x 36 in.

REFERENCES: J. H. Pleasants, letter in Museum Archives (Nov. 27, 1939), expresses his opinion that the portrait is British // E. Waterhouse, letter in Museum Archives (Oct. 3, 1963), calls it, on the basis of a photograph, an "English provincial work of around the 1720's."

EX COLL. Wynn Ellis (sale, Hawkins & Son, location unknown, Feb. 24, 1901, no. 683, as by Hogarth).

SOURCE UNKNOWN.

Portrait of a Woman, called Maria Taylor Byrd

25.108

Although this picture has been published as a portrait of Maria Taylor Byrd (1698-1771) by Charles Bridges, the identification of both the subject and the artist is open to question. The alleged subject was the daughter of Thomas Taylor of Kensington, London. She became the second wife of Colonel William Byrd II (1674-1744) of Westover, Virginia, in London in 1724. Byrd was born in Virginia but was educated in London; he spent the years 1697 to 1705 and 1715 to 1726 in England. In 1726 he returned to Westover.

There, he gathered a large collection of portraits; the earliest list of them is in the will made in 1813 by his daughter-in-law, Maria Willing Byrd, the second wife of William Byrd III. Mrs. Byrd identified the subject of each portrait, but since she was elderly and since she could not have known William Byrd II, the accuracy of her identifications has been questioned. She left to her

son Richard Willing Byrd portraits she said represented William Byrd II and both of his wives.

Family tradition records that William Byrd II met Charles Bridges in the London studio of Sir Godfrey Kneller about 1704, when Byrd is supposed to have had his portrait painted by Kneller, but this encounter has never been definitely established. Bridges' birth and death dates are unknown. He was in Virginia as early as May 26, 1735. The last notice of him in America before his return to England is in October 1740. In a letter dated November 30, 1735, Colonel Byrd recommended to another Virginian the services of Bridges, who "has drawn my children, and several others in the neighborhood." On the basis of this letter, the various Byrd portraits have been attributed to Bridges. Because several of them do not fit into Bridges' years in America, it was assumed that they were painted in England. Our portrait has traditionally been dated about the time of Maria Taylor's marriage, in 1724.

The portraits attributed to Bridges, including those of the Byrd family, lack the stylistic uniformity one would expect in the works of a single artist. Although the portraits thought to represent the daughters of William Byrd II, Evelyn and Wilhelmina (traditionally dated about 1735), are possibly by the same hand, Bridges or another, the earlier portrait of Maria Taylor Byrd is very obviously the work of another, more skillful artist. It is not unlikely that our portrait was done by one of the many painters working in London in the manner of Sir Godfrey Kneller during the first quarter of the eighteenth century.

Oil on canvas, 49½ x 40 in.

REFERENCES: H. L. Ehrich, letter in Museum Archives (May 20, 1925), says this portrait represents Mrs. Charles Byrd or Miss Evelyn Byrd // H. B. Wehle, *Met. Mus. Bull.*, xx (1925), pp. 197-200, discusses it as a Bridges // *The Virginia Magazine of History and Biography*, xxxviii (1930), pp. 145ff., gives the will of Mrs. Maria Willing Byrd // W. Sawitzky, lecture, New-York Historical



25.168

Society (1940), doubts the attribution to Bridges // H. W. Foote, *The Virginia Magazine of History and Biography*, LX (1952), pp. 19-22, discusses the Byrd family portraits attributed to Bridges; pp. 27f., attributes our portrait to Bridges and dates it about 1724.

EXHIBITED: Minneapolis Institute of Art, 1924, no. 10 (as Evelyn Byrd); Carnegie Institute, Pittsburgh, 1925, *Exhibition of Early American Portraits*, no. 4 (as Evelyn Byrd; lent by Ehrich Galleries).

EX COLL.: William Byrd II (?); Mrs. William Byrd II (?); William Byrd III (?); Maria Willing Byrd; Benjamin Harrison; Mrs. A. C. Bevan; G. P. Harrison; Mrs. Hugh Nelson, Jr. (sale, as Evelyn Byrd); [Ehrich Galleries, New York, 1925].

PURCHASE, FLETCHER FUND, 1925.

Portrait of a Man

54.196.1

This picture came to the Museum as a portrait by John Smibert (1688-1751) of Oxenbridge Thacher, Sr. (1681-1772), a Boston merchant who served as a selectman and representative to the General Court. Neither



54.196.1

the identification of the subject nor the attribution can be accepted. The picture can be traced to the Boston dealer Frank Bayley, who is known to have sold a large number of paintings as American that had been imported from England by another dealer with the intention of marketing them as colonial portraits. In addition to being supplied with the names of subjects, generally prominent New Englanders of whom no likenesses were known, the portraits were generally given unusually complete inscriptions and detailed histories. Unlike most of Smibert's genuine works, this picture is signed and dated, but laboratory tests show that the inscription was added in this century.

When the picture was offered for sale by Bayley in 1930, the following history was given: "This portrait of [Thacher] was inherited by his grand daughter Bathsheba Thacher . . . daughter of his son Oxenbridge, Jr. and Sarah Kent. . . . On December 25, 1769 she married Jeremiah Dummer Rogers . . . a lawyer in Boston preceding the Revolution. . . .

The next owner of the portrait was their son Jeremiah Dummer Rogers. . . . He married Frances Marian Drake of London, England. Their daughter, Frances Rogers was the next owner of the portrait. . . . She married Charles Whitcomb at London in 1847. The next and last owner of the portrait was their son [Daniel Rogers Whitcomb] from whom it was secured." This provenance is identical to that given for the highly questionable portraits of Jeremiah Dummer and his wife (formerly collection of Paul M. Hamlen) and, like it, cannot be verified. This picture is an English portrait of the school of Sir Godfrey Kneller. It was probably painted in the 1720's.

Oil on canvas, 49¾ x 39¾ in.

Inscribed: (by a later hand, on the book at lower right) Jon Smibert fecit. 73; (on the back of the frame) Oxenbridge Thacher of Milton.

REFERENCES: W. Sawitzky, *New-York Historical Society Quarterly*, xviii (April 1934), p. 33, discusses it as a Smibert // W. Sawitzky, lecture, New-York Historical Society (1940), doubts the attribution to Smibert // H. W. Foote, *John Smibert* (1942), pp. 245f., rejects the attribution to Smibert.

EXHIBITED: Vose Galleries, Boston, 1930, *Exhibition of Colonial Portraits* (as Oxenbridge Thacher, Sr., by Smibert); M. H. de Young Memorial Museum, San Francisco, 1935, *Exhibition of American Painting*, no. 23 (as Thacher, by Smibert); Union League Club, New York, 1937 (as Thacher, by Smibert); World's Fair, New York, 1940, *Masterpieces of Art*, no. 176 (as Thacher, by Smibert); National Gallery, Washington, D. C., 1941 (as Thacher, by Smibert).

EX COLL.: [Frank Bayley, Copley Gallery, Boston, 1930]; [Vose Galleries, Boston, 1930]; Chester Dale (1930-1954).

GIFT OF THE CHESTER DALE COLLECTION, 1954.

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